STAR WARS
スター・ウォーズ

A long time ago in a galaxy
far, far away,
an incredible adventure
took place……

## Production Intent★George Lucas

I think everyone who goes to the movies likes to have an emotional experience. This feeling is fundamental, and it applies whether you're 7, 17, or 70. The stronger the experience, the better the film. I've always loved adventure films. But after finishing "American Graffiti," I realized that since the decline of the Western, there had been a lack of audience-pleasing films in the mythical fantasy genre. So I decided to fill that void by making a film that asks questions like, "What a horror... What has become of humanity?" However, I wanted to portray the film in a wildly imaginative way, so that the harshness of everyday life would not follow the audience into the theater. In other words, I wanted to make a film that would allow viewers to forget everything for two hours. My aim is to revive a lost genre of film and give it new dimensions, so that elements such as space, fantasy, adventure, and suspense can interact and nourish each other. So, in a sense, “Star Wars” is a film made for the child within us all.

★50th Academy Awards
《Music Award》《Art Award》《Costume Design Award》
《Editing Award》《Recording Award》《Visual Effects Award》
《Special Sound Effects Award》
★Golden Globe Award for Best Motion Picture Score (John Williams)
★Los Angeles Film Critics Association Best Picture Award Winner
" Best Original Score Award Winner
★ Selected by the American Film Institute as One of the 10 Greatest Films of All Time
Winner of the Best Film Award, Chosen by US TV Viewers
★Selected by the National Academy of Science Fiction, Fantasy & Horror
Best Science Fiction Award Winner
Best Director (George Lucas)
Best Supporting Actor (Alec Guinness)
Best Original Screenplay (George Lucas)
Music Award Winner (John Williams)
Best Special Effects (John Dykstra/John Stears)
Makeup Award Winner (Rick Baker/Stuart Freeborn)
Costume Design Award Winner (John Mollo)
★Grammy Award for Best Film Score
Winner of the Best Instrumental Work Award
Instrumental Record of the Year

# STAR WARS

# スター・ウォーズ

Courtesy of 20th Century Fox/A Lucasfilm Ltd. Production

70mm Panavision/Technicolor

<Original Soundtrack = 20th Century Records> Dolby Sound System DOLBY SYSTEM®

Based on the Original Work by George Lucas (Published by Kadokawa Shoten)

©1977 Twentieth Century-Fox Film Corporation

# ★INTRODUCTION

"I have written this story to entertain, for a few moments, children on the brink of manhood, or adults who still have a child at heart," - preface by Arthur Conan Doyle, author of "The Lost World."

Perhaps the greatest toy for grown-ups, the one that stimulates their imagination and gives them the pleasure of indulging in their wildest ideas, is the movie.

By harnessing the cinematic magic made possible by cutting-edge film technology, George Lucas has created a world full of mystery and adventure, inspired by the books and films that filled his childhood fantasies and that he loved as a fan of the world's greatest film, “Flash Gordon.”

"Star Wars" is a space adventure that makes full use of cutting-edge hardware information, but it is also an action movie that incorporates a romantic fantasy of swordplay and magic.

Lucas' goal was to provide an imaginative entertainment experience that would transport audiences from their cinema seats to an unknown galaxy tens of thousands of light years away.

"Star Wars" is a story of heroes and villains, a romance between a young, innocent boy and a noble, proud princess. "Star Wars" is also an odyssey from innocence to wisdom, the transmission of knowledge from one generation to the next. This is a world where magic lives, and love and kindness triumph over vice.

"Star Wars," which opened in 43 theaters in 28 cities on May 25, 1977, immediately created a frenzy across the United States, and is still showing in theaters, increasing from 460 to 1,000 to 1,600. Seven months after its release, the film has grossed an astounding $200 million at the box office, and is already breaking the record set by "Jaws," which grossed $120 million in distribution revenues across the United States.

Since the huge success of "Star Wars," Hollywood has begun to produce so many science fiction films that the term "space race" has been coined.

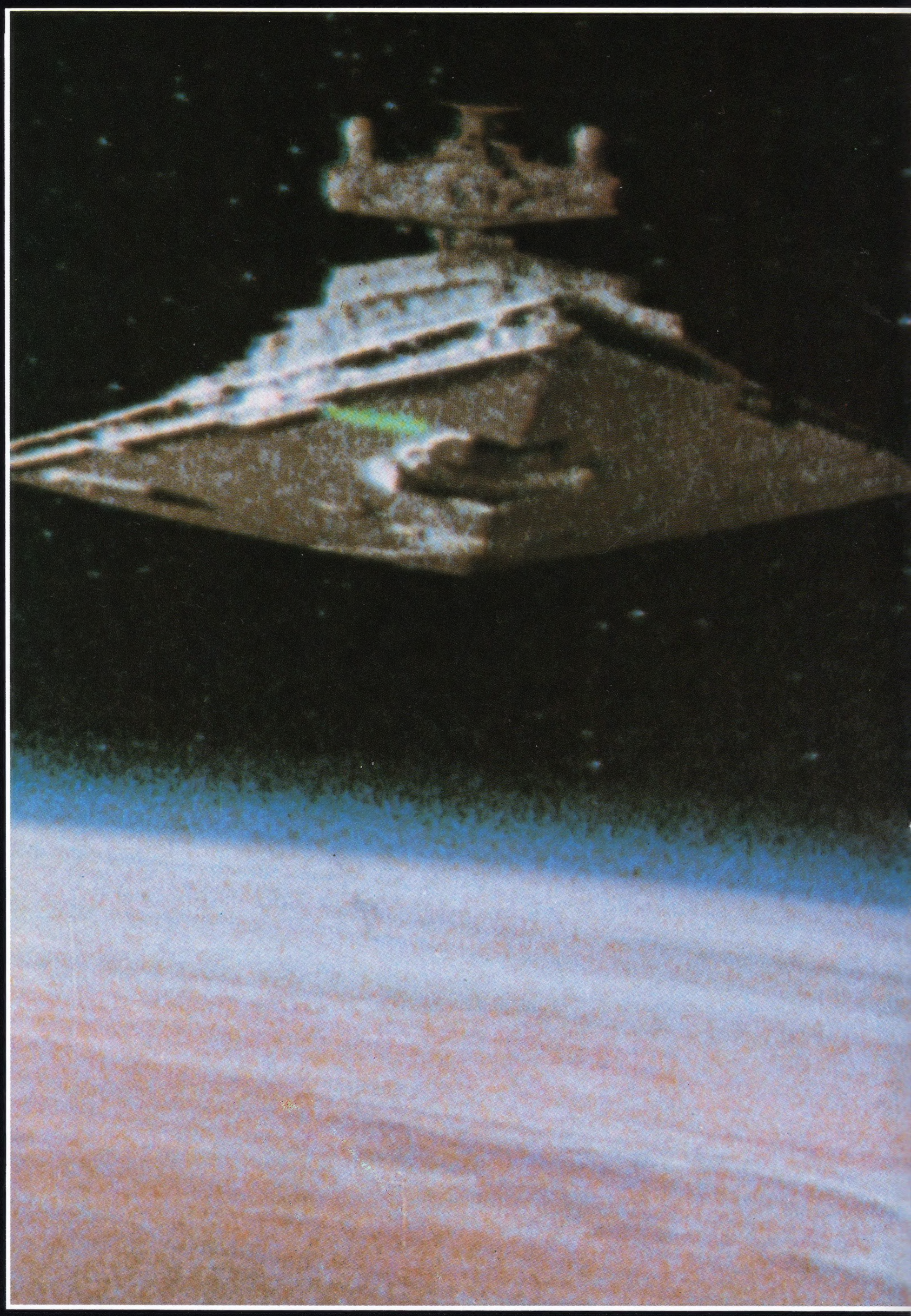
George Lucas, who wrote, directed, and created the original story, is a representative young Hollywood director who sparked a revival of the 1950s rock and roll boom with his second film, "American Graffiti."

Producer Gary Kurtz, like Coppola and Lucas, is an up-and-coming producer who graduated from the University of Southern California's Film School. He was born in 1940 and is also the producer of "American Graffiti."

The film's incredible special effects were shot by the best team in British cinema: John Dykstra, who is considered the successor to Douglas Trumbull of "2001: A Space Odyssey," Peter Ellenshaw, a master of the matte process who won an Oscar for "Mary Poppins," and John Stears, who won an Oscar for special effects for "007: Operation Thunderball."

John Williams, who is in charge of the music, has won Academy Awards for his work on "Fiddler on the Roof" and "Jaws." He is one of the most active film composers today. He spent two months composing the original music for this film and personally conducted the London Symphony Orchestra.

The cinematography is by Gilbert Taylor, whose work on "The Omen" was brilliant, and John Barry, who made "A Clockwork Orange," built 30 impressive sets. The film is co-edited by top-notch editors, including Paul Hirsch ("Carrie"), Marcia Lucas ("Taxi Driver"), and

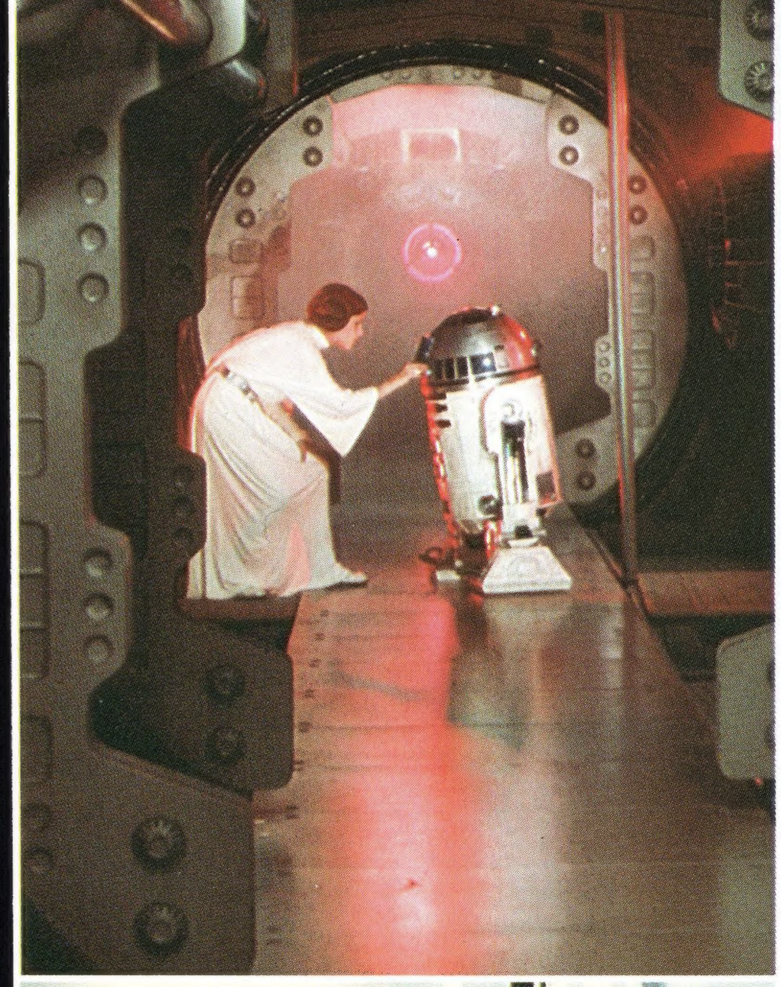


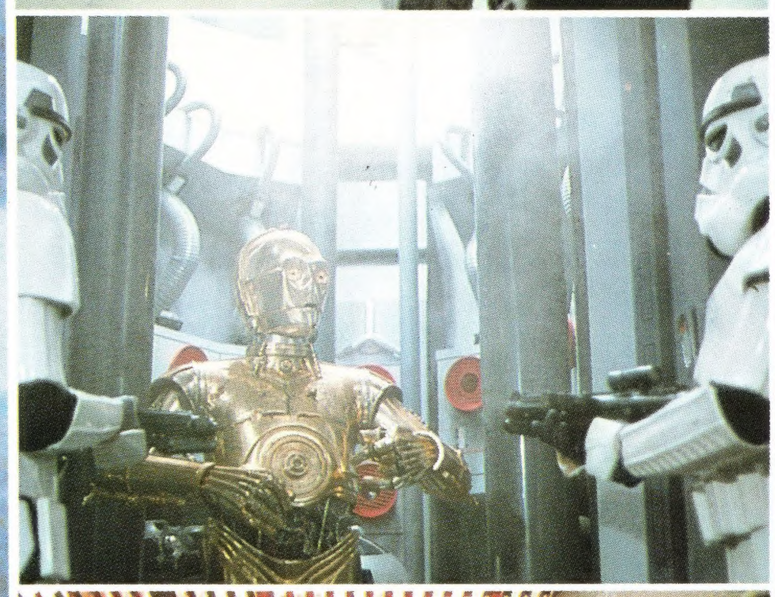
Richard Chew ("One Flew Over the Cuckoo's Nest").

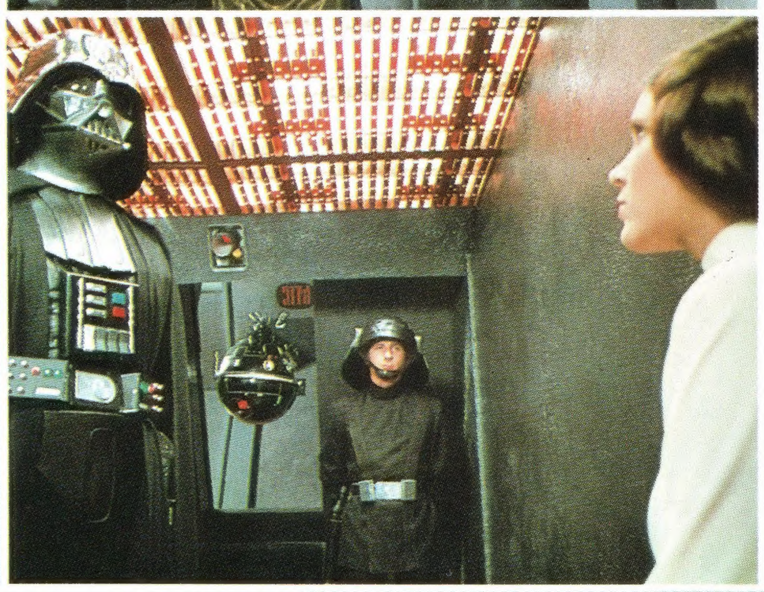
Mark Hamill, who plays the lead role of Luke Skywalker, and Carrie Fisher, who plays Princess Leia, are both new stars chosen by Lucas from a long list of candidates. Mark Hamill has been active on television for several years, but this is his second film appearance after "Eric." Carrie Fisher has appeared in "Shampoo," but "Star Wars" is her first major film role. Her father is Eddie Fisher and her mother is Debbie Reynolds.

The supporting cast is made up of veteran British actors, including Alec Guinness, a renowned actor with the title Sir, known for his work in films such as "The Bridge on the River Kwai" and "Lawrence of Arabia," and Peter Cushing, a veteran known for his work in horror films produced by Hammer Films.

(Running time: 2 hours 1 minute)





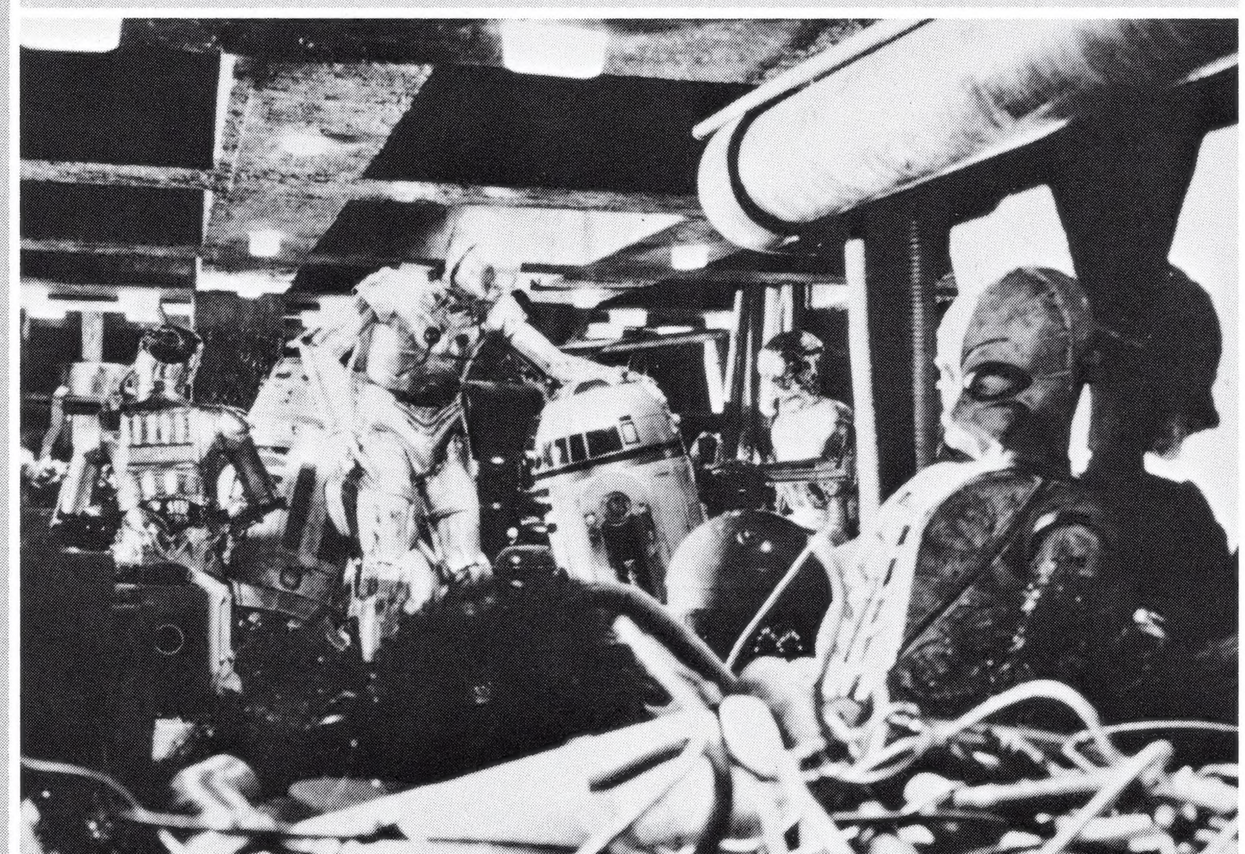


## ★キャスト★

ルーク・スカイウォーカー…マーク・ハミル
ハン・ソロ……ハリソン・フォード
レーア・オーガナ姫
……キャリー・フィッシャー
偉大なモフ・ターキン
……ピーター・カッシング
ベン（オビ・ワン）ケノービ
……アレック・ギネス
シー・スリーピオ（C－3PO）
……アンソニー・ダニエルス
アールツー・ディーツー（R2－D2）
……ケニー・ベイカー
チューバッカ……ピーター・メイヒュー
ダース・ベイダー……デビッド・プラウズ
オーエン・ラース（ルークの叔父）
……フィル・ブラウン
ベル・ラース（ルークの叔母）
……シェラ・フレイザー
ジャワスの首領……ジャック・パービス
〈反乱軍兵士たち〉
ドドンナ将軍…アレックス・マクリンドル
ウィラード将軍……エディ・バーン
レッド・リーダー……ドリュー・ヘンリー
レッド・ツー(ウェッジ)…デニス・ローソン
レッド・スリー(ビッグス)
……ギャリック・ヘイゴン
レッド・フォー(ジョン・〝ディー〟)
……ジャック・クラフ
レッド・シックス(ポーキンス)
……ウィリアム・フットキンズ
ゴールド・リーダー…アンガス・マクィネス
ゴールド・ツー……ジェレミー・シンデン
ゴールド・ファイブ…グラハム・アシュレー
〈銀河帝国兵士たち〉
タギ将軍……ドン・ヘンダーソン
モッティ将軍
……リチャード・ル・パーメンティエー
突撃隊員……レスリー・スコフィールド

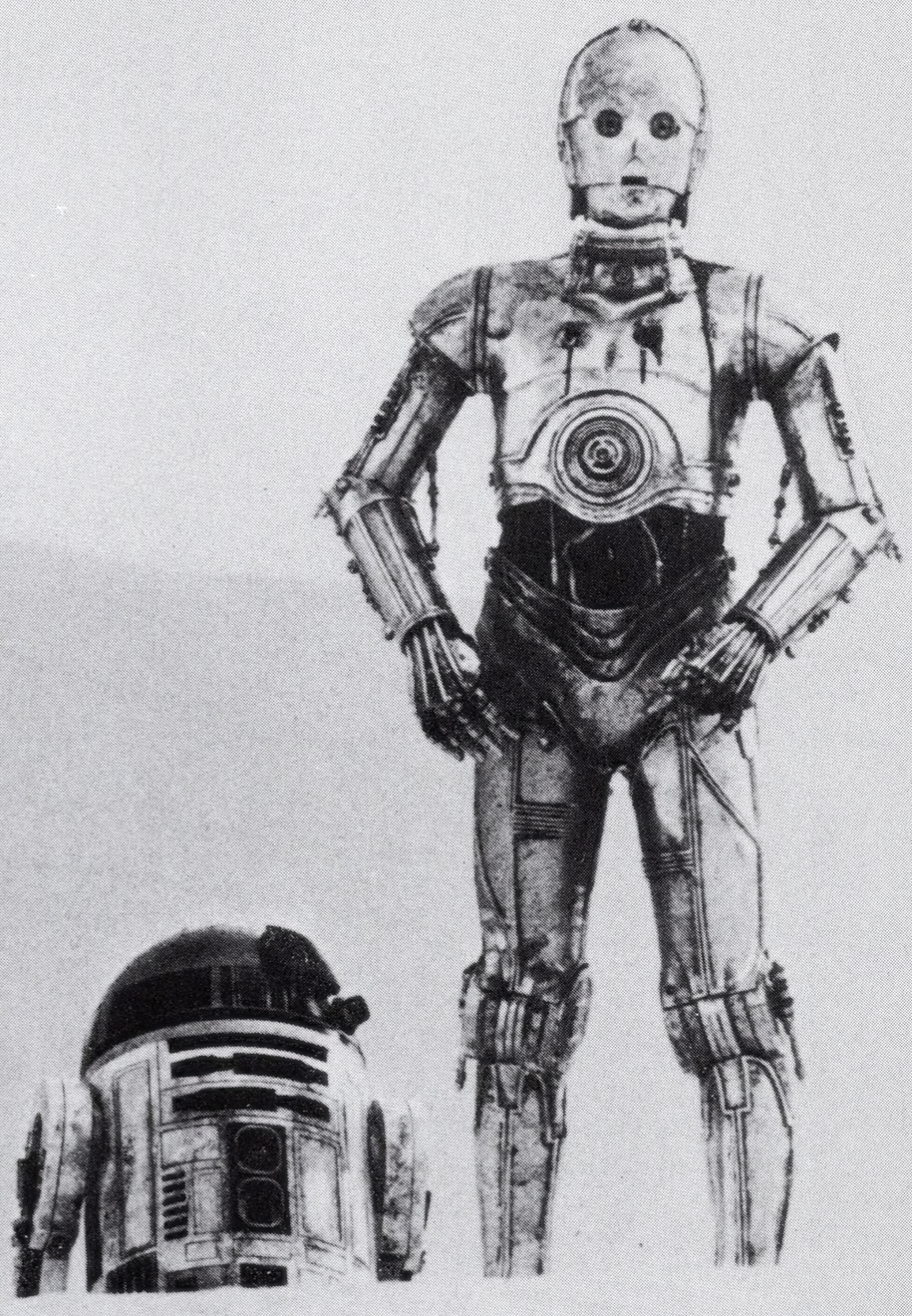
## ★スタッフ★

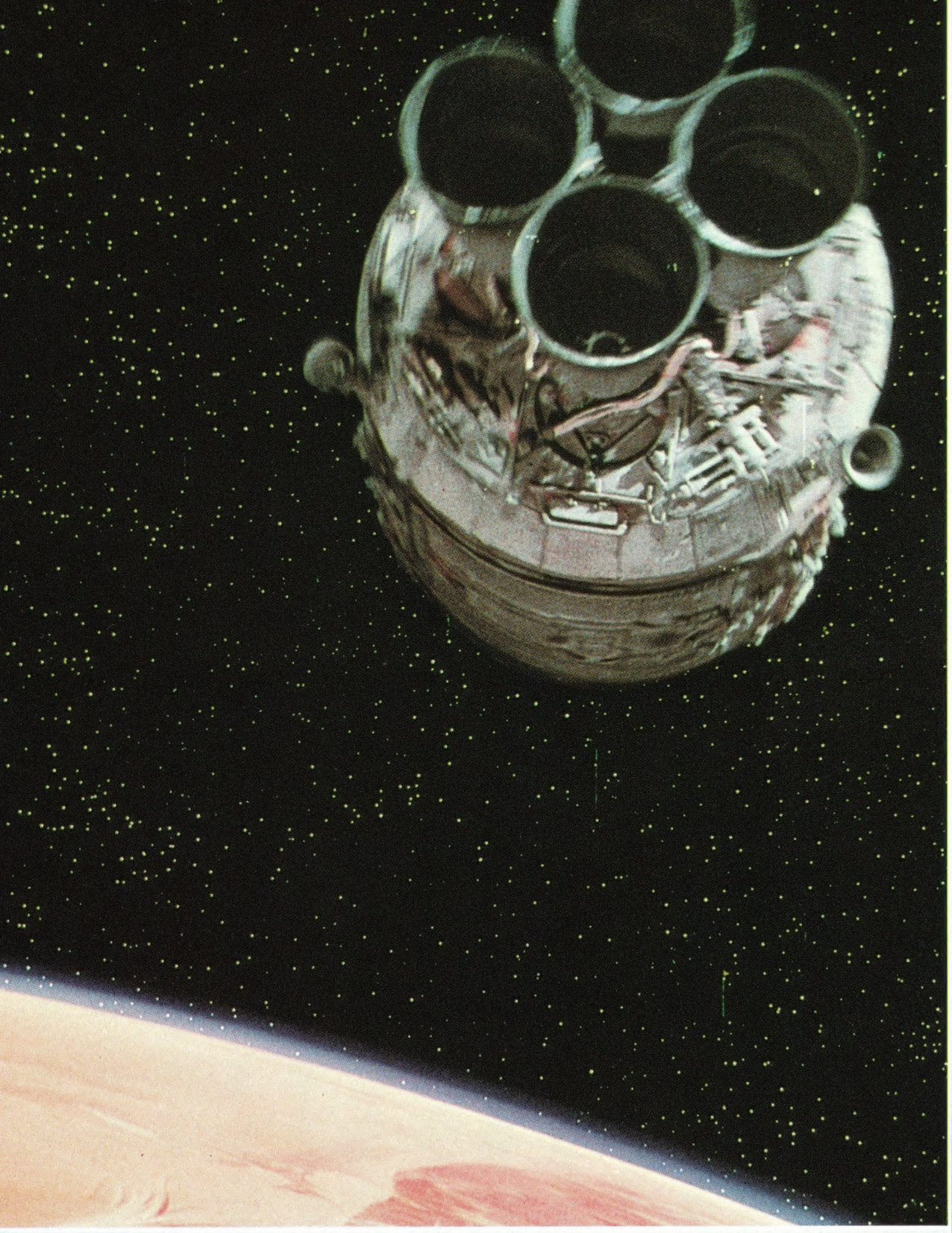
脚本・監督……ジョージ・ルーカス
製　作……ゲイリー・カーツ
美　術……ジョン・バリー
撮　影……ギルバート・テイラー
音　楽……ジョン・ウィリアムス
演　奏……ロンドン交響楽団
特殊視聴覚効果監督
……ジョン・ダイクストラ
特殊撮影及びメカニカル効果
……ジョン・スティアーズ
編　集……ポール・ハーシュ
……マーシャ・ルーカス
……リチャード・チュー
プロダクション・スーパーバイザー
……ロバート・ワッツ
プロダクション・イラストレイション
……ラルフ・マッカリー
衣裳デザイン……ジョン・モロ
アート・ディレクター
……ノーマン・レイノルズ
……レスリー・ディレイ
メーキャップ
……スチュアート・フリーボーン
音　響……デレク・ボール
キャスティング……アイリーン・ラム
……ダイアン・クリテンデン
……ビック・ラモス
音ネガ編集指導……サム・ショー
特殊会話及び特殊音響効果…ベン・バート
音ネガ編集……ロバート・R・ラトレッジ
……ゴードン・デビッドソン
……ジーン・コルソー
音楽編集指導……ケネス・ワンバーグ
レコーディング・ミキサー
……ドン・マクドゥガル
……ボブ・ミンクラー
レコーディング・ミキサー…レイ・ウェスト
……マイク・ミンクラー
……レスター・フレショルツ
……リチャード・ポートマン
ドルビー・サウンド・コンサルタント
……ステファン・カッツ
オーケストレイション
……ハーバート・W・スペンサー
ミュージック・スコアリング・ミキサー
……エリック・トムリンソン
編集助手……トッド・ボーケルハイド
……ジェイ・ミラクル
……コリン・キチンス
……ボニー・コーラー
カメラマン……ロニー・テイラー
……ジョフ・グローバー
装　置……ロジャー・クリスチャン
プロダクション・マネージャー
……ブルース・シャーマン
演出助手……トニー・ウェイ
……ゲリー・ガビガン
……テリー・マッデン
ロケーション・マネージャー
……アーノルド・ロス
製作助手……バニー・オルサップ
アシスタント・トゥ・ディレクター
…ルーシー・オートリー・ウイルソン
プロダクション・アシスタント
……パット・カー
……ミキ・ハーマン
エキストラ監督……ロン・タビーラ
小道具……フランク・ブルートン
衣裳指導……ロン・ベック
スタント・コオーディネーター
……ピーター・ダイヤモンド
コンティニュイティ……アン・スキナー
タイトル……ダン・ペリ
撮影第２班……キャロル・バラード



撮影第２班……リック・クレメンテ
……ロバート・ダルバ
……タク・フジモト
美術第２班……レオン・エリクソン
……アル・ロカテリ
プロダクション・マネージャー第２班
……デビッド・レスター
……ピーター・ヘラルド
……ペピ・レンジ
メーキャップ第２班……リック・ベイカー
……ダグラス・ベズウィック
音ネガ編集助手…ロクサーヌ・ジョーンズ
……カレン・シャープ
プロダクション・コントローラー
……ブライアン・ギブス
ロケーション・オーディター
……ラルフ・Ｍ・レオ
オーディター助手…スティーブ・カリップ
……ペニー・マッカーシー
……キム・ファルキンバーグ
アド/パブリシティ・スーパーバイザー
……チャールズ・リッピンコット
製作宣伝……ブライアン・ドイル
スチール……ジョン・ジェイ

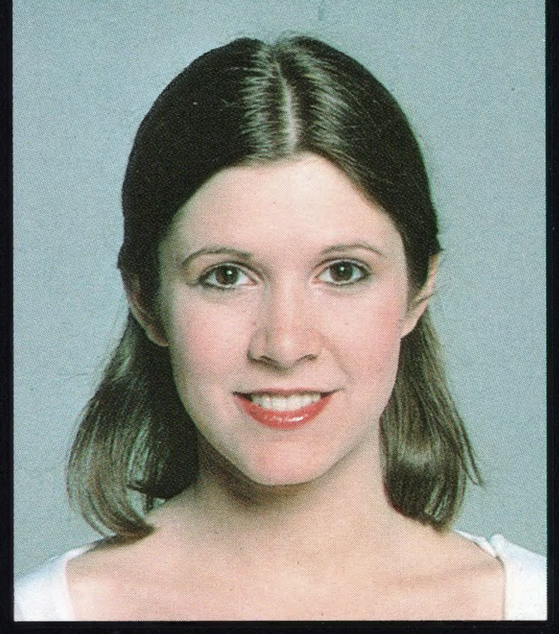
〈ミニチュア及びオプチカル効果班〉
第１カメラマン…リチャード・エドランド
第２カメラマン……デニス・ミューレン
カメラマン助手……ダグラス・スミス
……ケネス・ラルストン
……デビッド・ロブマン
第２班撮影……ブルース・ローガン
光学合成撮影
…ロバート・ブララック(プラクシス)
光学撮影調整……ポール・ロス
オプチカル・プリンター操作
……デビッド・ベリー
……デビッド・マック
オプチカル・プリンター操作
……リチャード・ペコレラ
……エルドン・リックマン
……ジェームズ・バン・ツリーズ・ジュニア
光学撮影助手……カレブ・アシュキナゾ
……ジョン・Ｃ・モールズ
……ブルース・ニコルソン
……ゲイリー・スミス
……バート・テレリ
……ドナ・トレイシー
……ジム・ウェルズ
……ビッキー・ウィット
プロダクション・スーパーバイザー
……ジョージ・Ｅ・メイサー
マット合成……ピーター・Ｓ・エレンショー
惑星及び衛星製作……ラルフ・マッカリー
イラストレーション及びデザイン効果
……ジョセフ・ジョンストン
アディショナル宇宙艇デザイン
……コリン・カントウェル
模型製作チーフ…グラント・マッキューン
模型製作……デビッド・ビーズリー
……ジョン・アーランド
……ローン・ピーターソン
……スティーブ・ゴーリー
……ポール・ヒューストン
……デビッド・ジョーンズ
アニメーション及びロトスコープ・デザイン
……アダム・ベケット
アニメーター……マイケル・ロス
……ピーター・クーラン
……ジョナサン・ショイ
……クリス・キャサディ
……リン・ゲリー
……ダイアナ・ウイルソン
ストップ・モーション・アニメーション
……ジョン・バーグ
……フィリップ・ティペット
ミニチュア爆発担当…ジョー・ビスコシル
……グレッグ・アウワー
コンピューター・アニメーション及びグラフィック・ディスプレー……ダン・オバンノン
……ラリー・キューバ
……ジョン・ウオッシュ
……ジェイ・ティーツエル
……イメージ・ウェスト
フィルム・コントロール・コオーディネイター……メリー・Ｍ・リンド
フィルム・ライブラリアン
……シンディ・イスマン
……コニー・マックラム
……パメラ・マルーフ
エレクトリック・デザイン
……アルバ・Ｊ・ミラー
特殊機器担当……ジェイムズ・シャウアト
助　手……マサアキ・ノリヒロ
……エレノア・ポーター
カメラ及びメカニカル・デザイン
……ドン・トランブル
……リチャード・アレキサンダー
……ウィリアム・シャウアト
特殊メカニカル装置
……ジェリー・グリーンウッド
……ダグラス・バーネット
……スチュアート・ジフ
……デビッド・スコット
プロダクション・マネージャー
……ボブ・シェパード
……ロン・ティネイ
プロダクション・スタッフ
…パトリシア・ローズ・デュイグナン
……マーク・クライン
……ロンダ・ペック
……ロン・ネイザン
編集助手(オプチカル)
……ブルース・マイケル・グリーン





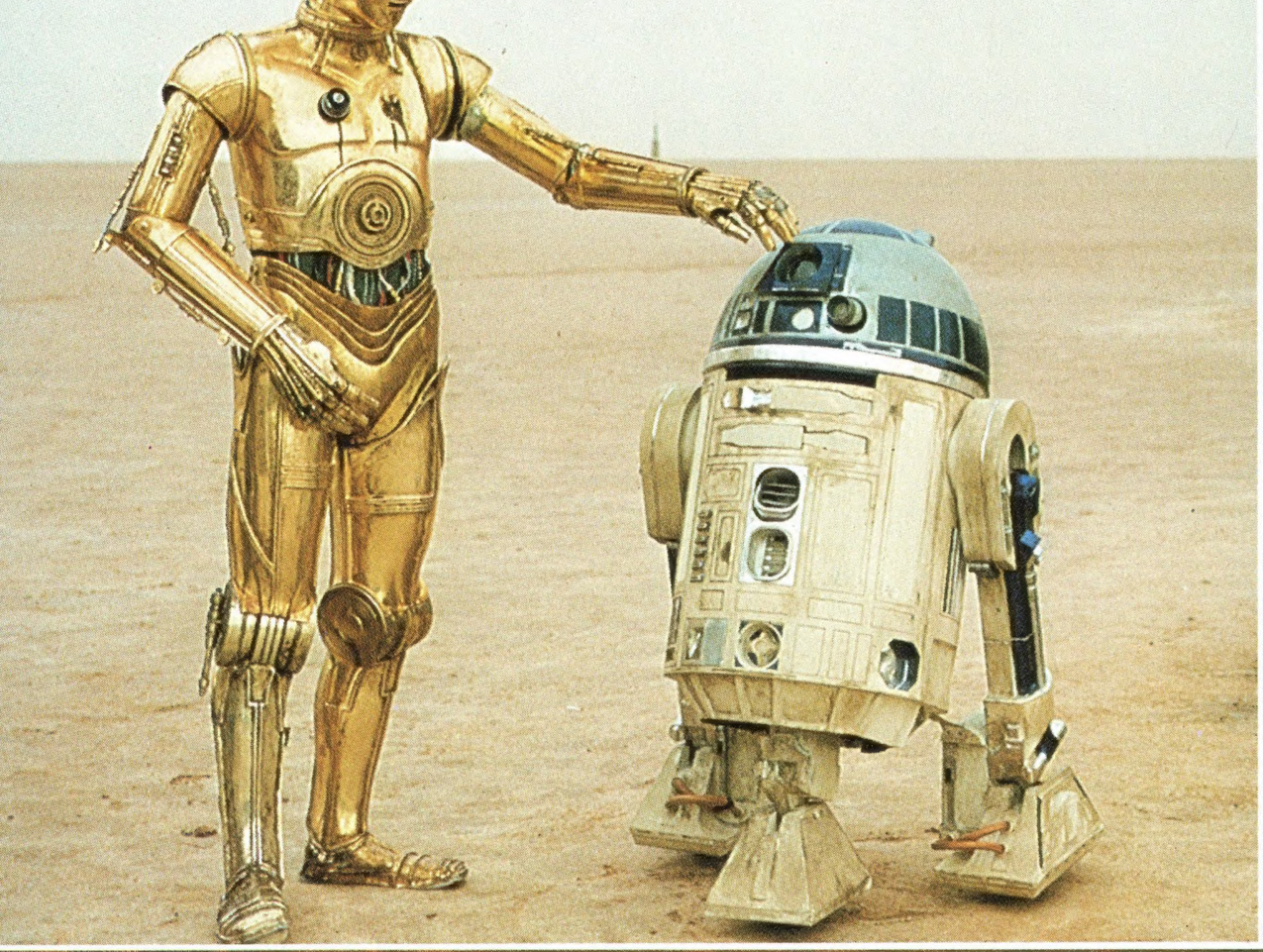
## Luke Skywalker
### (Mark Hamill)

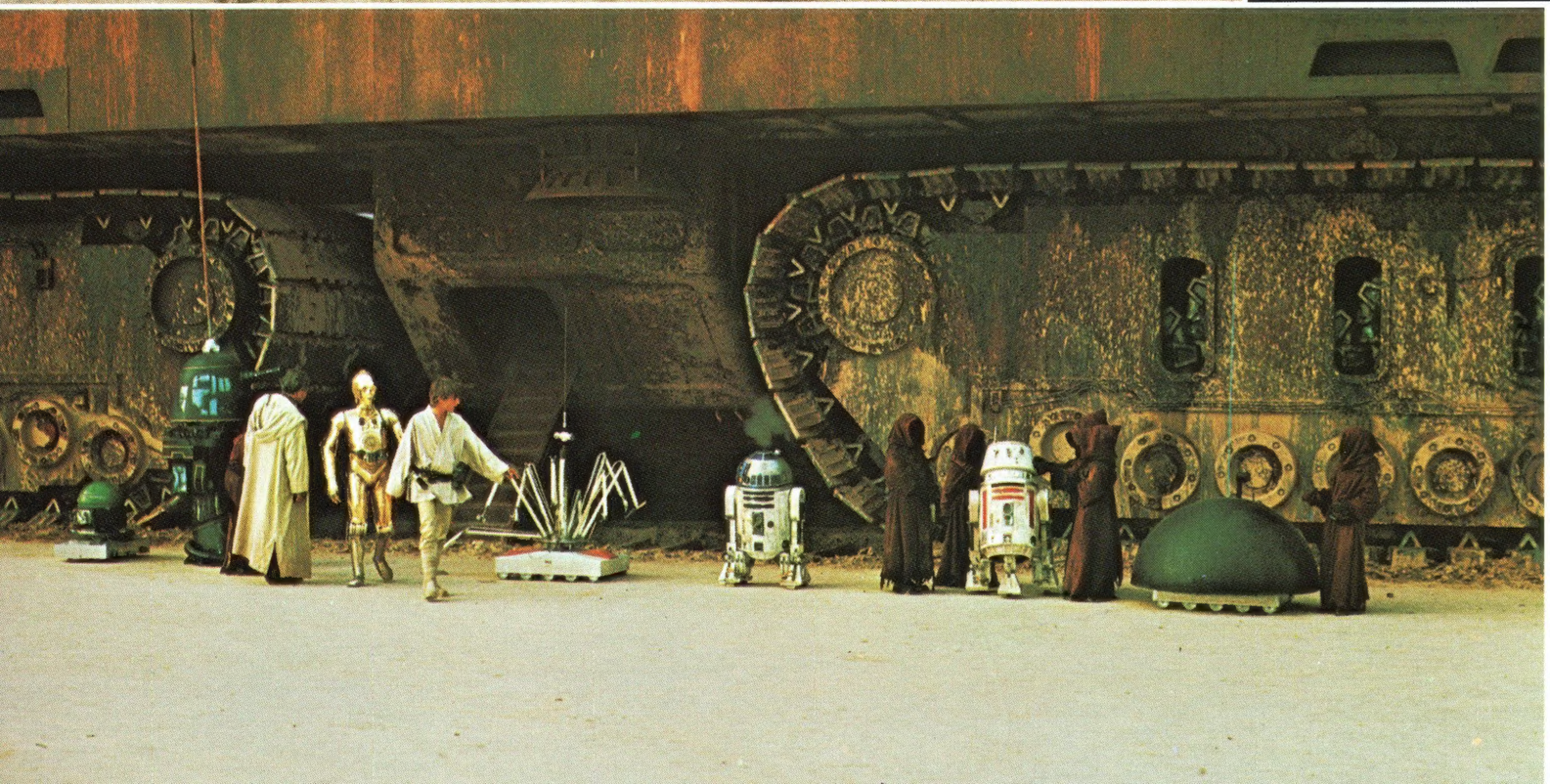
Luke Skywalker was engaged in monotonous work producing water on his uncle's ranch, but he is forced to escape. A 20-year-old farmer living on the planet Tatooine, far from Earth, this brave and hot-blooded hero receives a secret message that a princess has been kidnapped, and he resolutely rises to the challenge to rescue her, embarking on an adventurous journey to a distant planet in the galaxy. Accompanied by a pair of robots, he takes on the Death Star, the ultimate weapon of the Galactic Empire.

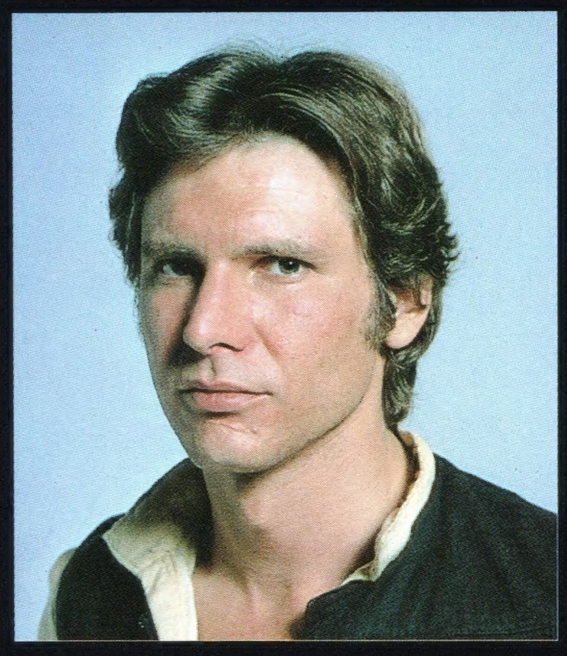


## Princess Leia Organa
### (Carrie Fisher)

Princess Leia has long used her political position to gather secret information to bring down the Empire. This resolute and intelligent princess plays a central role in the forces opposing the oppression of the powerful Galactic Empire and staging a rebellion.







## Han Solo
**(Harrison Ford)**

Han Solo is the overconfident captain of the Corellian space pirate ship, the Millennium Falcon. He, accompanied by his hairy henchman Chewbacca, makes a fortune in places beyond the reach of the Empire's laws. His inherent recklessness sometimes puts him in danger, but his reckless courage is what saves him from peril.

## Grand Moff Tarkin
**(Peter Cushing)**

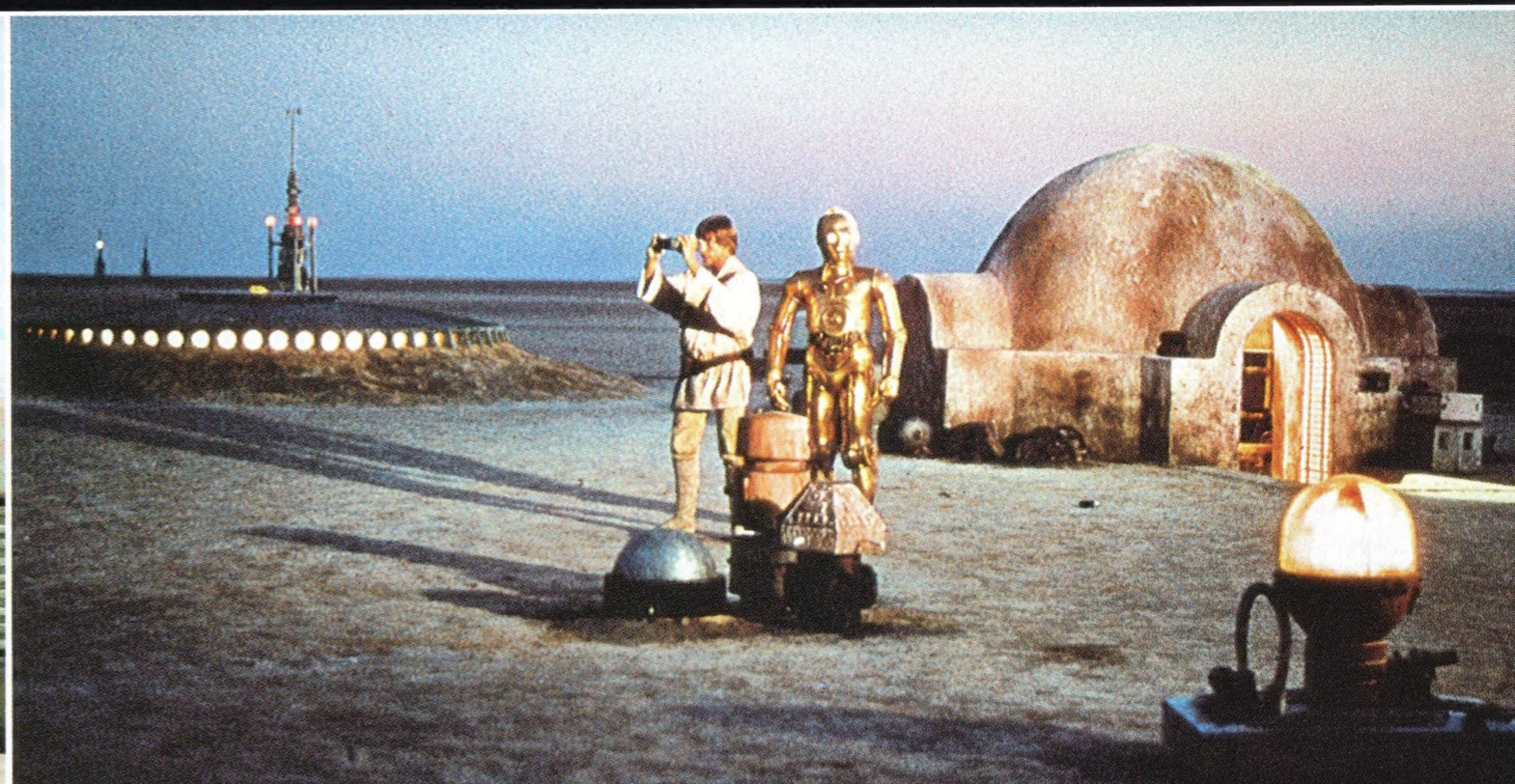
Grand Moff Tarkin is a governor who governs the territories of the Galactic Empire. His insatiable ambition to become emperor leads him to take ruthless measures to quell the rapidly spreading rebellion within his own territory. To achieve this goal, he has constructed the massive and astonishingly destructive combat station "Death Star," which possesses the power to annihilate an entire planet.

## Ben (Obi Wan) Kenobi
**(Alec Guinness)**

Ben Kenobi was once a respected figure on Tatooine, but now a fallen outlaw living in the mountains. Though he looks like a shabby old desert rat, he was once one of the greatest warriors of the venerable Republic before the rise of the evil Galactic Empire. Despite his age, he still possesses exceptional abilities in certain areas, and is feared by the Empire's rulers.

## Darth Vader
**(David Prowse)**

Darth Vader is the embodiment of evil in the Galactic Empire. This visibly terrifying and malevolent figure is clad in loose black clothing and always conceals his face with a mask fitted with a grotesque breathing screen. He uses his extrasensory abilities to protect the Emperor's throne and to help Governor Tarkin suppress the Rebel Alliance.



# ★STORY

The galaxy, once governed and maintained at peace by a vast Galactic Republic, has now seen its collapse. In its place, the Galactic Empire has emerged, establishing a dictatorial regime and attempting to conquer the entire galaxy through oppression.

A small group of people opposed to and resisting the Empire's dictatorship, led by Princess Leia Organa of Alderaan, had built a secret base on the planet Yavin and were secretly planning to overthrow the Empire. Meanwhile, the Empire was building its ultimate weapon, the "Death Star," and was conducting a massive search with a fleet of starcruisers, intending to destroy the planet along with the "rebels'" secret base as soon as it was discovered.

Princess Leia was captured by an Imperial starship while on the run after stealing the structural secrets of the "Death Star." When Princess Leia's spaceship was captured by a starship led by Darth Vader, the epitome of evil in the Galactic Empire, and the Rebel Alliance's desperate resistance was crushed, a spherical escape pod was launched from the spaceship.

The escape pod lands on the desert asteroid Tatooine. Emerging from it are a pair of robots, C-3PO and R2-D2. As they wander through the desert, they are discovered and captured by the Jawas, a tribe that makes a living by collecting and selling scrap metal.

The robots were bought at auction by Luke Skywalker, a young farmer who lived on a farm with his aunt and uncle. Luke accidentally discovers a message from Princess Leia pleading for help stored in R2-D2's video transmission circuit. Luke is moved by Princess Leia's pleading expression on the screen, but there is nothing he can do.

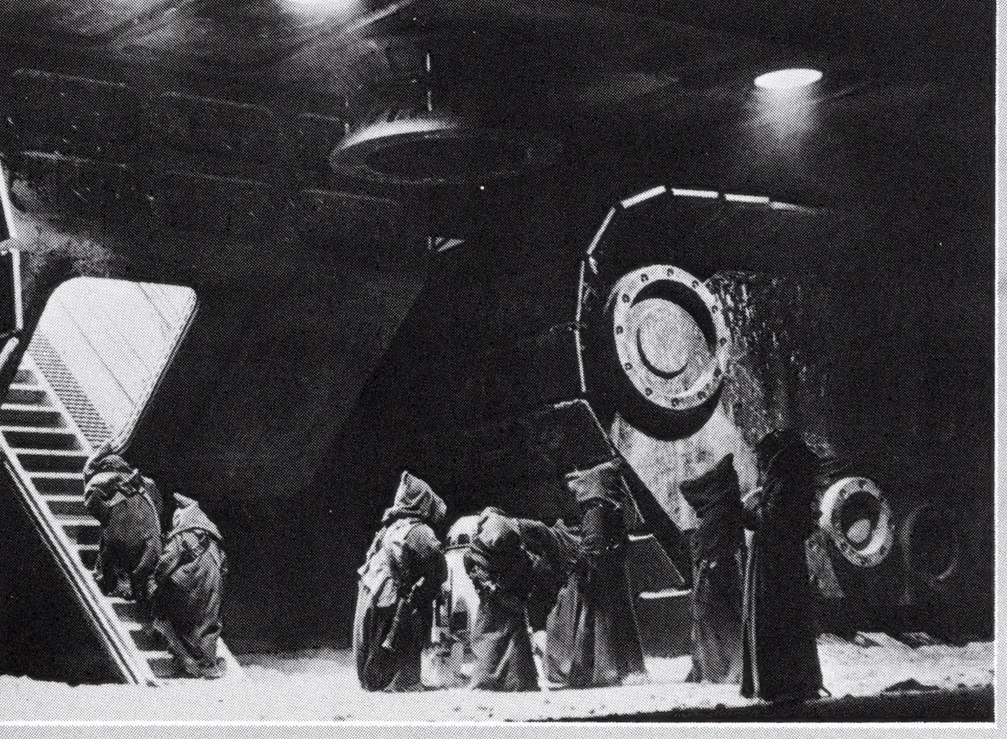
R2-D2 leaves Luke's side to seek help elsewhere. Luke and C-3PO follow him into the desert and are attacked by the Tusken Raiders, a barbaric tribe of the desert. They are saved by an old man who introduces himself as Ben Kenobi. He is none other than Obi-Wan Kenobi, a surviving member of the Jedi Order, a symbol of the noble spirit of the former Galactic Republic. The message Princess Leia entrusted to R2-D2 was an invitation for Obi-Wan to join the Rebel Alliance.

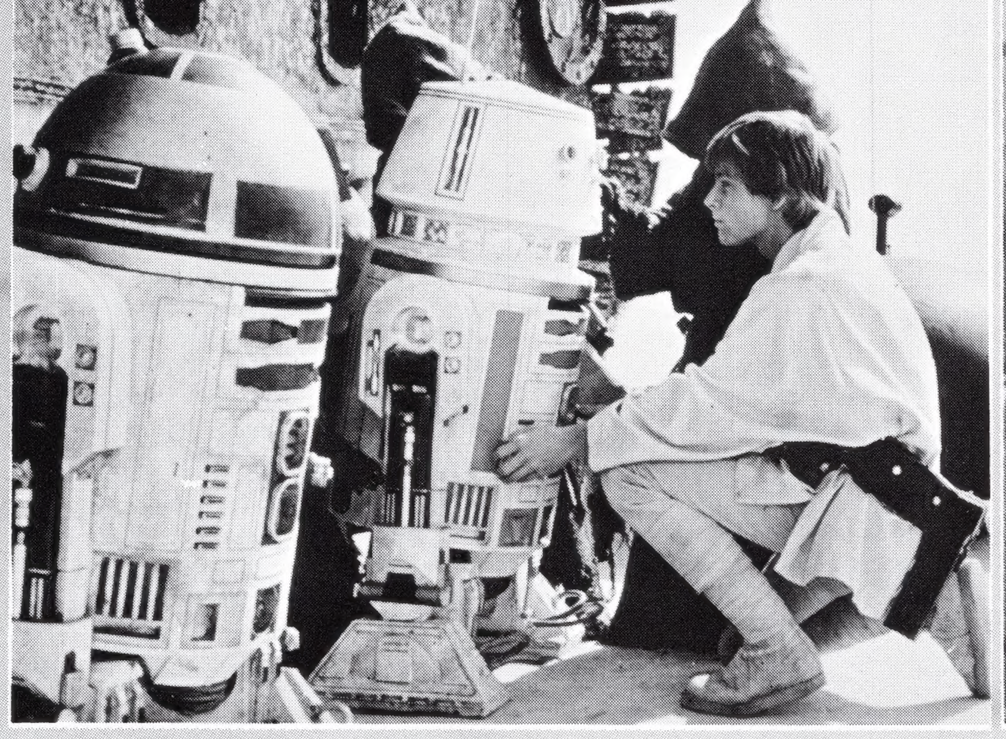
When Ben Kenobi learned that Luke was the orphaned son of a Jedi who had respected him, he told Luke about his father's glory and urged him to rescue Princess Leia.

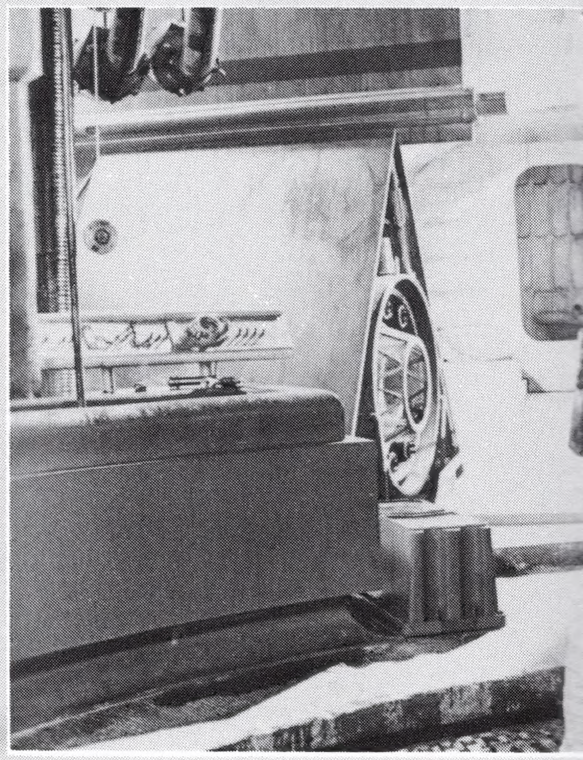
Ben (Obi-Wan) Kenobi, Luke, and the robots arrive in Mos Eisley, a city with a spaceport on the planet Tatooine, to acquire a spaceship. They decide to buy the spaceship of Han Solo, a space smuggler, and his right-hand man, Chewbacca, but Imperial assault troops, who have been pursuing the robots who escaped from Princess Leia's spaceship, board the ship. Luke and the others board Han Solo and Chewbacca's spaceship, the Millennium Falcon, and make an emergency escape from Tatooine. Dodging the beams of the pursuing Imperial fighters with warp drive, the Millennium Falcon jumps into another dimension and flies into the middle of a massive asteroid field. This is the wreckage of a planet that Grand Moff Tarkin, the governor of an Imperial territory, destroyed to demonstrate the power of the "Death Star" to the captured Princess Leia.

The Millennium Falcon is captured by the magnetic beam of the "Death Star," but after a fierce battle, Princess Leia is rescued and they manage to escape the "Death Star." However, in this battle, Ben Kenobi is defeated in a lightsaber duel with Darth Vader and his body is annihilated.

After bringing Princess Leia back to the Rebel base, Luke and his men organize a suicide squad and take off to confront the "Death Star" approaching the base's planet, Yavin. During the fierce battle, when Luke is in danger, he hears the voice of Ben Kenobi, now only a spirit, and saves him from peril. The battle ends in victory for the Rebel Alliance, and the "Death Star" is destroyed in a massive explosion.







# C-3PO
## (Anthony Daniels)

See-Threepio is a tall robot covered in glittering metal. He specializes in interpreting between humans and robots, and can translate numerous galactic planetary languages, including the electronic language spoken by many robots. His human-like appearance perfectly matches the human-like gestures he often displays.

# R2-D2
## (Kenny Baker)

Artoo-Deetoo is a 1-meter-tall cylindrical robot consisting of a single radar eye surrounded by several electronic lights. Artoo is an elaborate robot specializing in computer information modification and can only communicate with other robots using electronic sounds. Its sturdy, clawed legs lead its grumpy and rebellious nature into several dangerous situations.

# Chewbacca
## (Peter Mayhew)

Chewbacca, a hairy ape-man who is 100 years old, is one of the pilots of the Millennium Falcon. This giant ape-man has a monkey-like face, but his large blue eyes soften his fearsome appearance. It can only utter words that are barely more than growls, but when its emotions run high, it lets out ear-splitting screams.

## Jawas

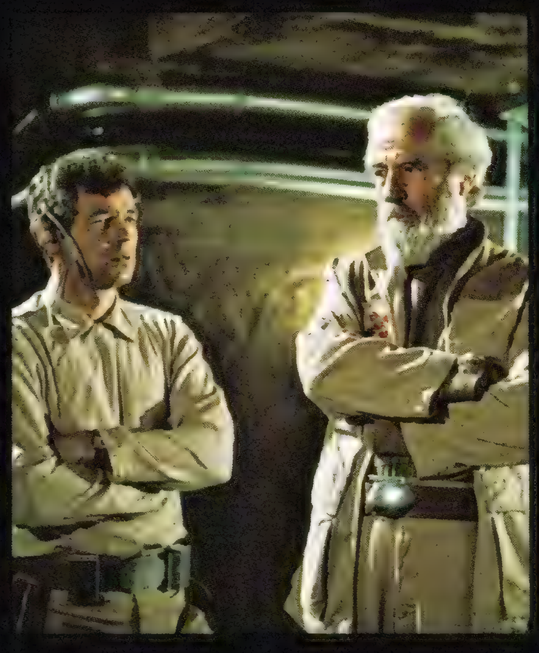
The Jawas are meter-tall creatures that roam the wilderness of Tatooine, scavenging for scrap metal to sell. They wear shabby cloaks filled with dust and sand, and scurry around like rats. These extremely nervous creatures speak rapidly, emitting a hoarse, hissing voice from deep within their throats. These mysterious creatures emit an unbearable odor, attracting small insects which they then suck in through holes that replace their mouths and noses.

## Storm-troopers

The Stormtroopers are soldiers of the Galactic Empire, acting as agents of the government, enforcing a reign of terror and plunging the citizens of the empire into despair. These fearsome soldiers, clad in white, armor-like spacesuits, coldly disregard human rights and enforce harsh laws against the public. It is not uncommon for them to be used as pawns to realize the personal ambitions of arrogant bureaucrats.

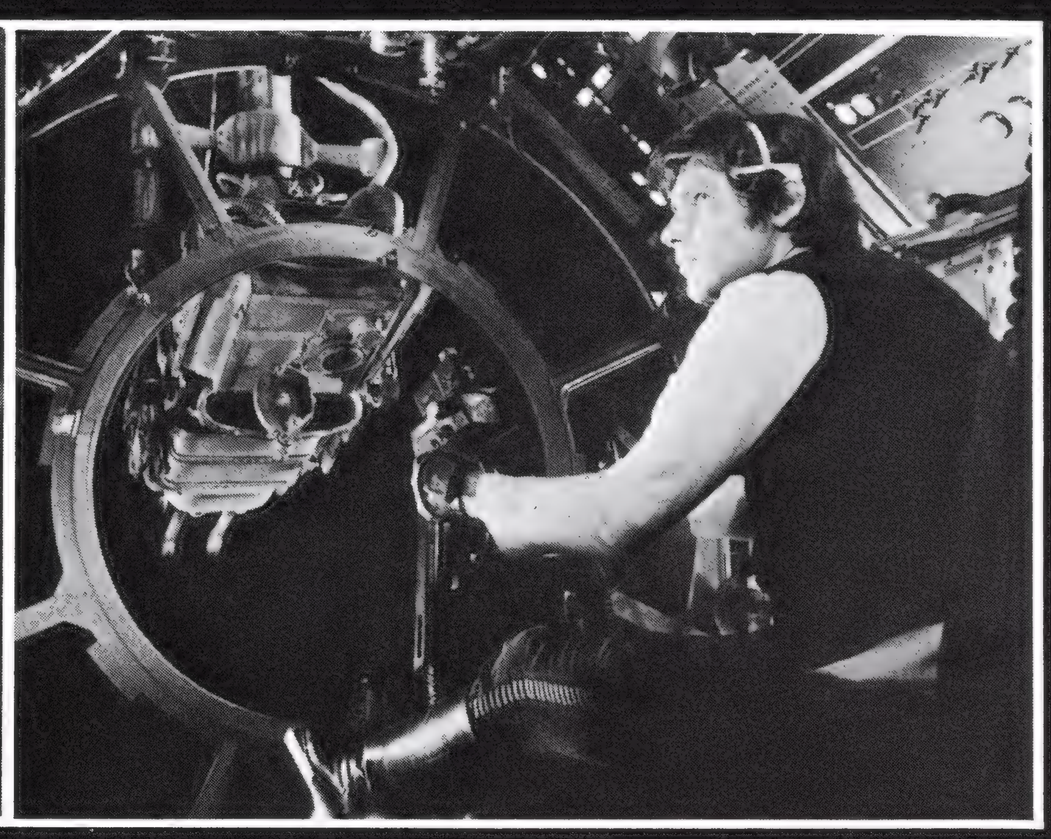
## Tusken Raiders

Tusken Raiders, also known as "Sand People," are clad in rags to protect themselves from Tatooine's two rays of sunlight. Huge and powerful creatures, they are a nomadic people who roam the most desolate regions of Tatooine. Ferocious desert bandits, they know no fear and plunder relentlessly from desert settlers. They are a frontier tribe that should not be underestimated.



## Rebels

A group of fighters who have gone underground to reclaim their freedom are challenging the tyrannical rule of the fearsome Galactic Empire. Composed of idealists and adventurers from various organizations, they unite to crush the escalating brutality. Rebel fighters, deploying with incredible agility from fortresses hidden among hundreds of millions of stars in the galaxy, have already achieved several victories.



# "Star Wars" Has Everything You Could Want In A Movie.

★Mitoshi Ishigami

"So, how many times have you actually watched 'Star Wars'?"

"...Seven times. Including the French version I saw in Paris the other day..."

"That's unbelievable. Don't you get tired of it?"

"I'm not tired of it..."

"Why?"

"Why? Because it's fun."

“How?”

"I don't know how to explain it. To be honest, enjoyment isn't something that can be explained by logic. Ever since I was a kid, I've always wanted to see something like this... So I became a movie fan, always hoping that something like this would come along... And finally, I found it. That's how it is..."

"It's kind of disorganized, isn't it? So, does that mean you've liked this kind of science fiction since you were a kid?"

"...Or rather, I just liked these kinds of movies."

“A science fiction movie?”

"You know, there weren't that many science fiction movies back then. Besides, it wasn't called a science fiction movie, but rather a fantasy science fiction movie."

"Conquest of the Moon," "The Last Day on Earth," "The War of the Worlds"...

"Yes, I mean 'movies' that encompass all of those things. That's what I loved."

“What kind of movie is it?”

"What do I mean? Well, it's a movie

that even kids can get excited and enjoy."

"Oh, you mean action movies, like Westerns?"

"The nuance is a little different when you say 'action movie.' I mean, movies like "Tarzan's Revenge," "Captain Blood," and "The Great Plains" are certainly action movies, but they could be a little bit better...you know."

"Okay, I get it. It's an action movie, right?"

"Yes, there's action scenes."

“Isn’t it the same thing?”

"No, that's not true."

"Why?"

"In other words, in today's action movies, the writers have grown up, or perhaps too much, so they inevitably approach the essence of action, the theory of violence. As a result, the simple catharsis that action has to offer is gone, and even children can't enjoy it with excitement. However, the action movies of the past were..."

"So, you were aiming solely for the catharsis that action provides?"

"Yes, I think so. Chase, destruction, close calls, desperate situations, counterattacks, great victories...that's the kind of exciting feeling these words evoke. I think it's not just an action movie, but a thrilling action film."

“So, that kind of exciting feeling is what “Star Wars” is all about?”

"That's right. For example, there's that scene where Luke Skywalker, in a desperate situation inside the Death Star, dangles from a single wire with the princess and swoops across to the other side. Have we seen a scene like that recently? In old action movies, like the Tarzan movies for example, there were tons of scenes like that."

"What about Westerns...?"

"I'd rather call it a Western action film than a Western. After all, Han Solo, with his gun belt and, for some reason, his vest-style outfit, is a prime example, right? And there were plenty of Western action films where he'd take down his enemies with a single shot in a saloon that looked like a gathering place for aliens. Nowadays, you hardly see any Westerns at all, let alone Western action films."

"So, what about sword fighting movies?"

"Yeah, that's right, the duel between Darth Vader and old Ben Kenobi with laser swords. Plus, that's the closest thing to a Japanese samurai movie."

"Now that you mention it, the costumes are kind of like that too, aren't they?"

"Akira Kurosawa's period dramas, huh?"

"That's right, protecting the princess is just like 'The Hidden Fortress' by Kurosawa..."

"And at the climax, the warriors will receive medals from the princess, right?"

"That scene is exactly like the courtly historical dramas that have almost completely disappeared now."

"'Pirate Blood' was kind of like that too."

"And then, we can't forget war movies. For example, the scenes where X-wing and Y-wing fighter jets launch a full-scale attack on the Death Star. That feels like the time after World War II, when jet fighters appeared and action-packed war movies that utilized their speed began to emerge."

"The scene where Han Solo fires his laser rapid-fire cannons from the Millennium Falcon has the same thrill as a World War II bomber movie."

"See? There are all sorts of things like that, right? And when you really think about it, you don't see those kinds of works or scenes anymore, do you?"

"Oh yeah, you're right. I wonder why."

"So, the last example is the easiest to understand. The cathartic action of war movies, once the world becomes peaceful, somehow seems like something bad. War movies should be rejected, and that's why only anti-war movies are being made now."

"So that means that war movies from the past were actually rather belligerent, right?"

"Yes, belligerence. Not just in war movies, but all action films are belligerent. But that belligerence, in reality, wasn't directly related to war; it was probably an essential form of entertainment for humans, like games or sports."

"Now, all of that is being linked to war..."

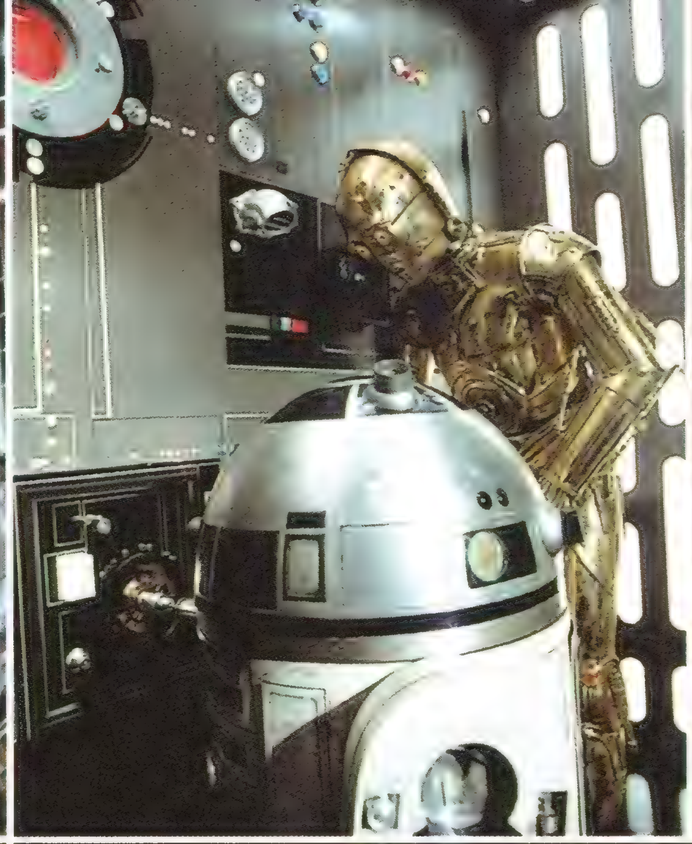
"In the end, it eliminates the simple and straightforward action..."

"So what about 'Star Wars' then...?"

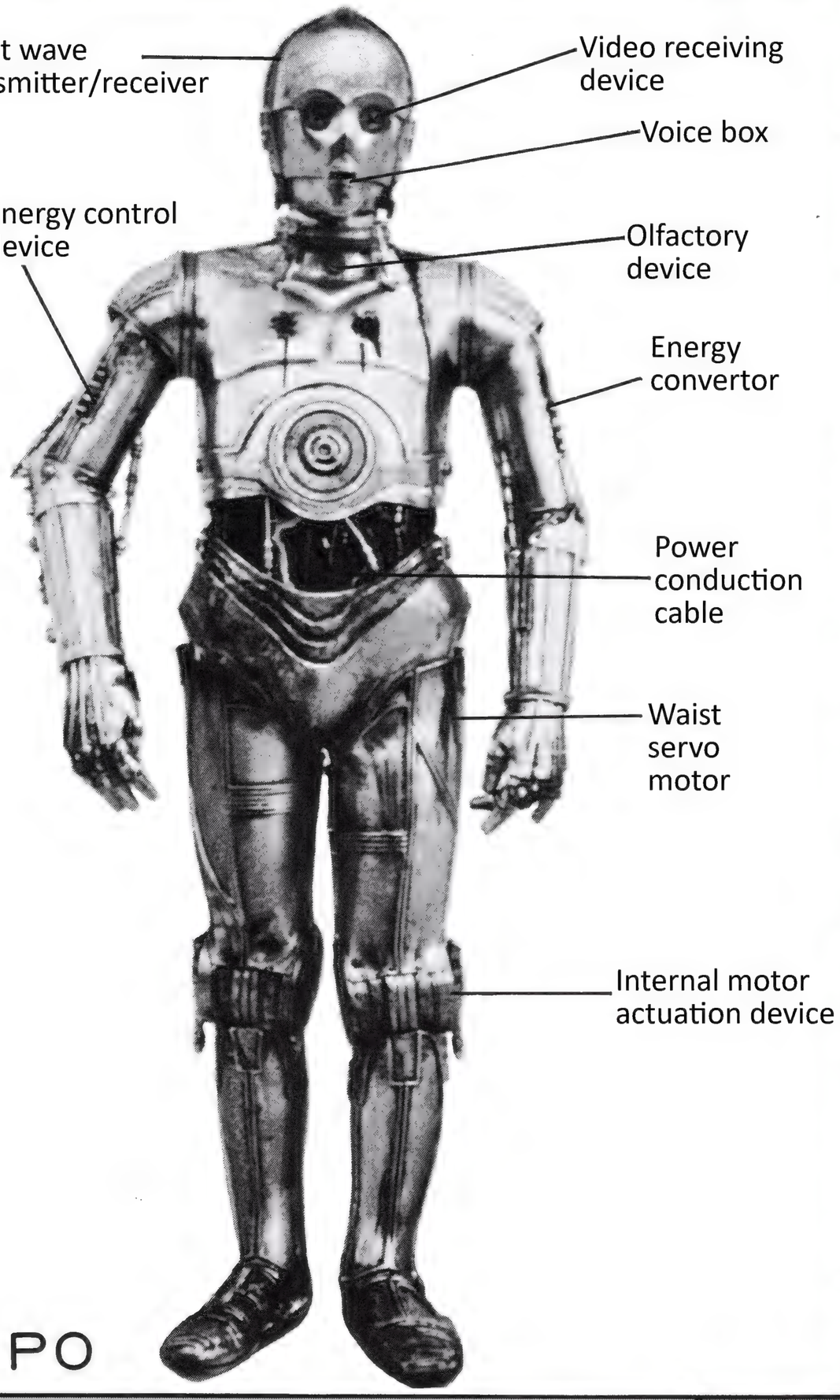
"In other words, they've made a grand comeback of 'aggression' as a game or sport, using the guise of science fiction. And my impression is that it's packed with all sorts of action from the past... That's why this is exactly the kind of movie I wanted to see."

“It’s simple.”

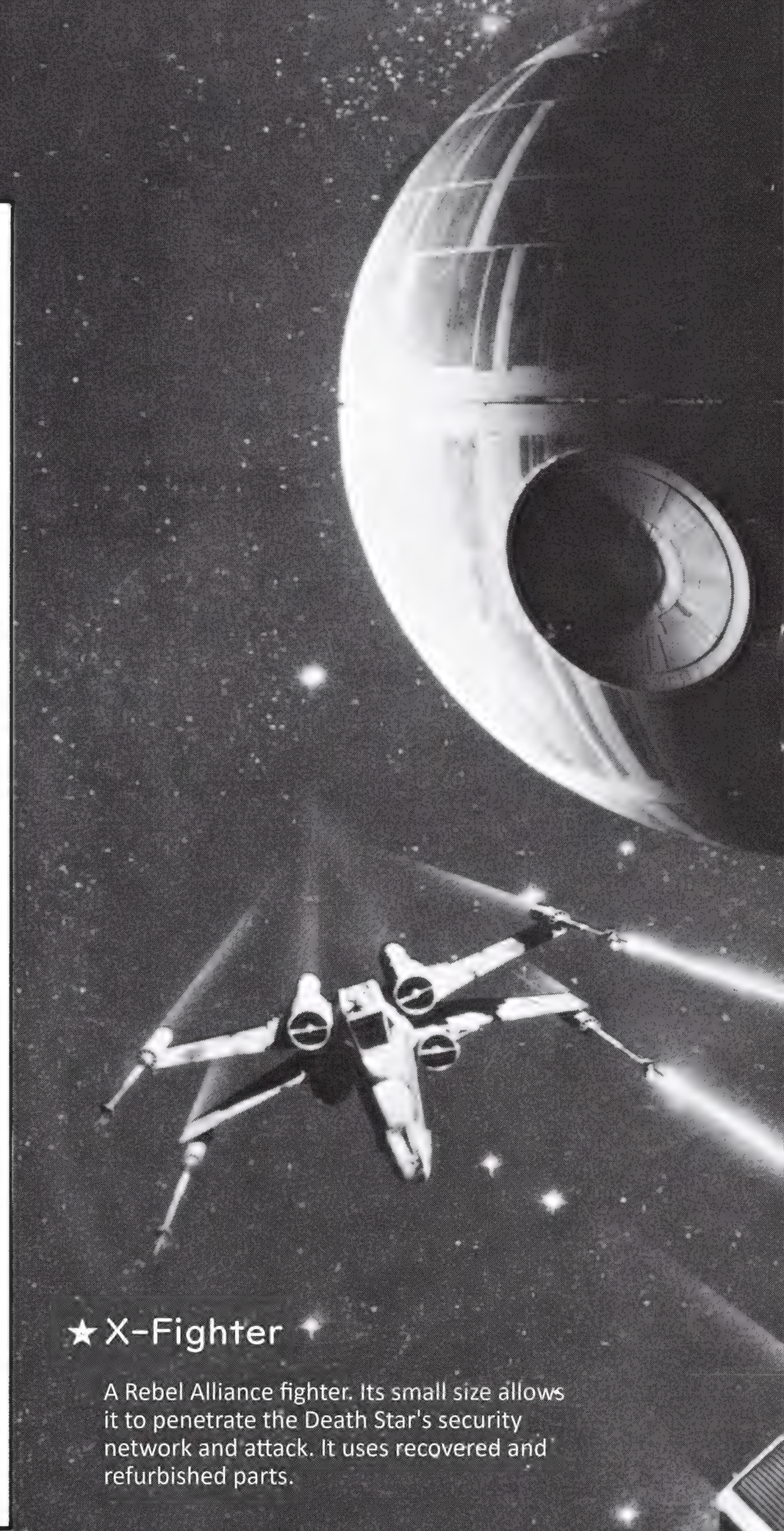
"It's simple. People aren't as complicated as you think. Why don't you just forget about it and just enjoy it over and over again? Like going to an adult amusement park."



# ★MECHANICALS




★C-3PO



★X-Fighter

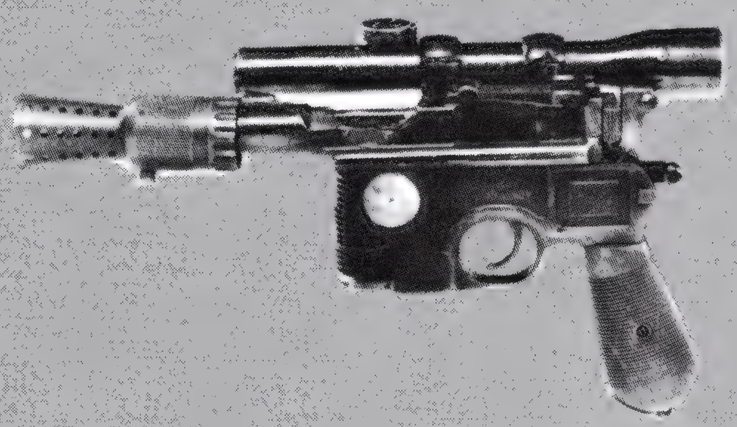
A Rebel Alliance fighter. Its small size allows it to penetrate the Death Star's security network and attack. It uses recovered and refurbished parts.

★TIE Fighter

The Imperial Army's newest fighter craft. Equipped with an ion engine, it flies around at high speeds.

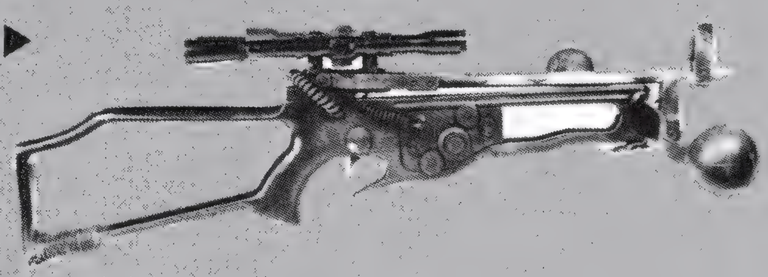
## ★Laser Guns

Luke's gun▶



◀Han Solo's gun

Chewbacca's gun▶



◀Assault team member's gun

▼Millenium Falcon Gun Turret

▼Same

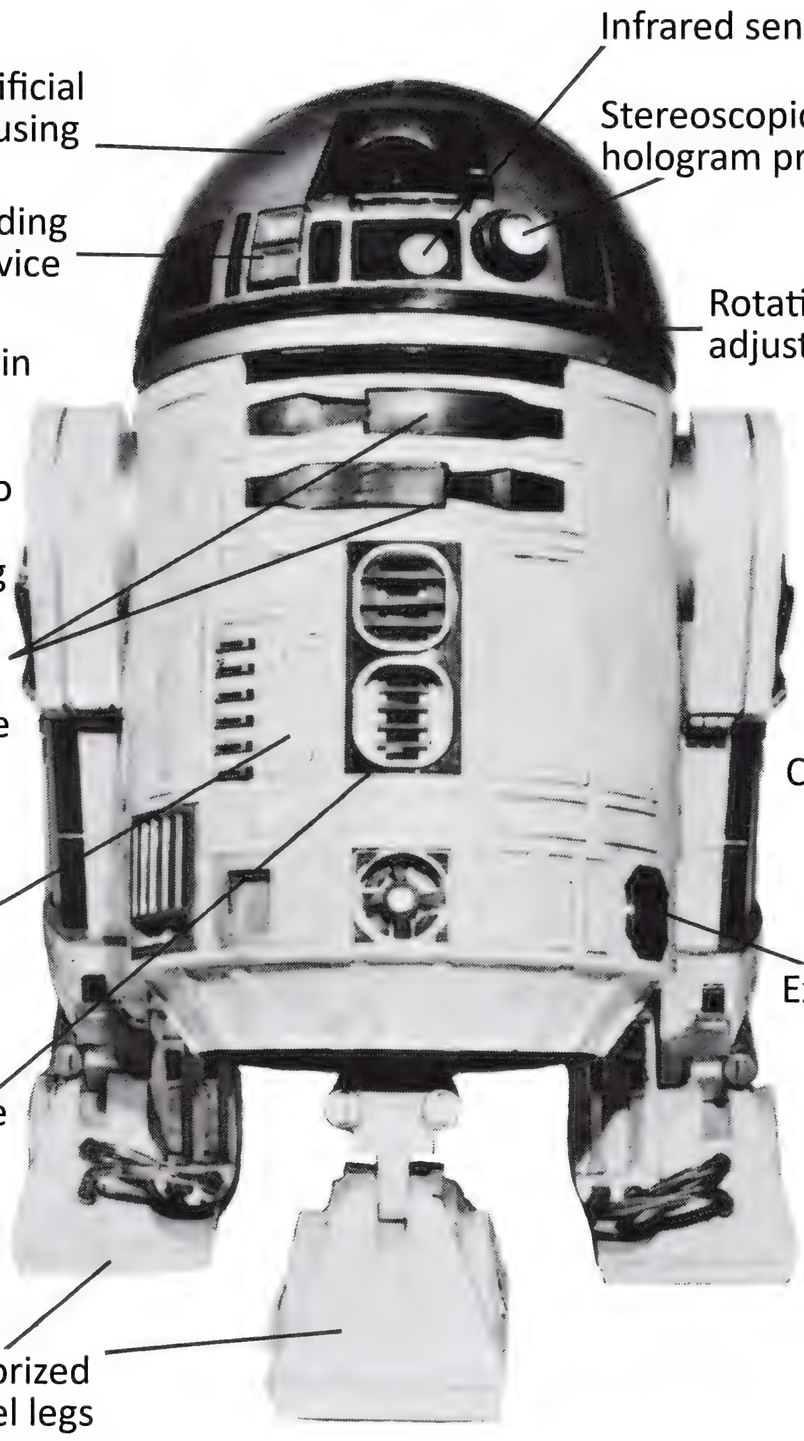
## ★Death Star

The Galactic Empire's ultimate weapon and the Imperial military's base of operations. It possesses firepower capable of completely destroying an entire planet. While boasting impregnability, its one weakness is exploited by the Rebel Alliance.

## ★ Y-Wing Fighter

A rebel fighter jet. It is larger than the X-fighter and carries more advanced missiles.

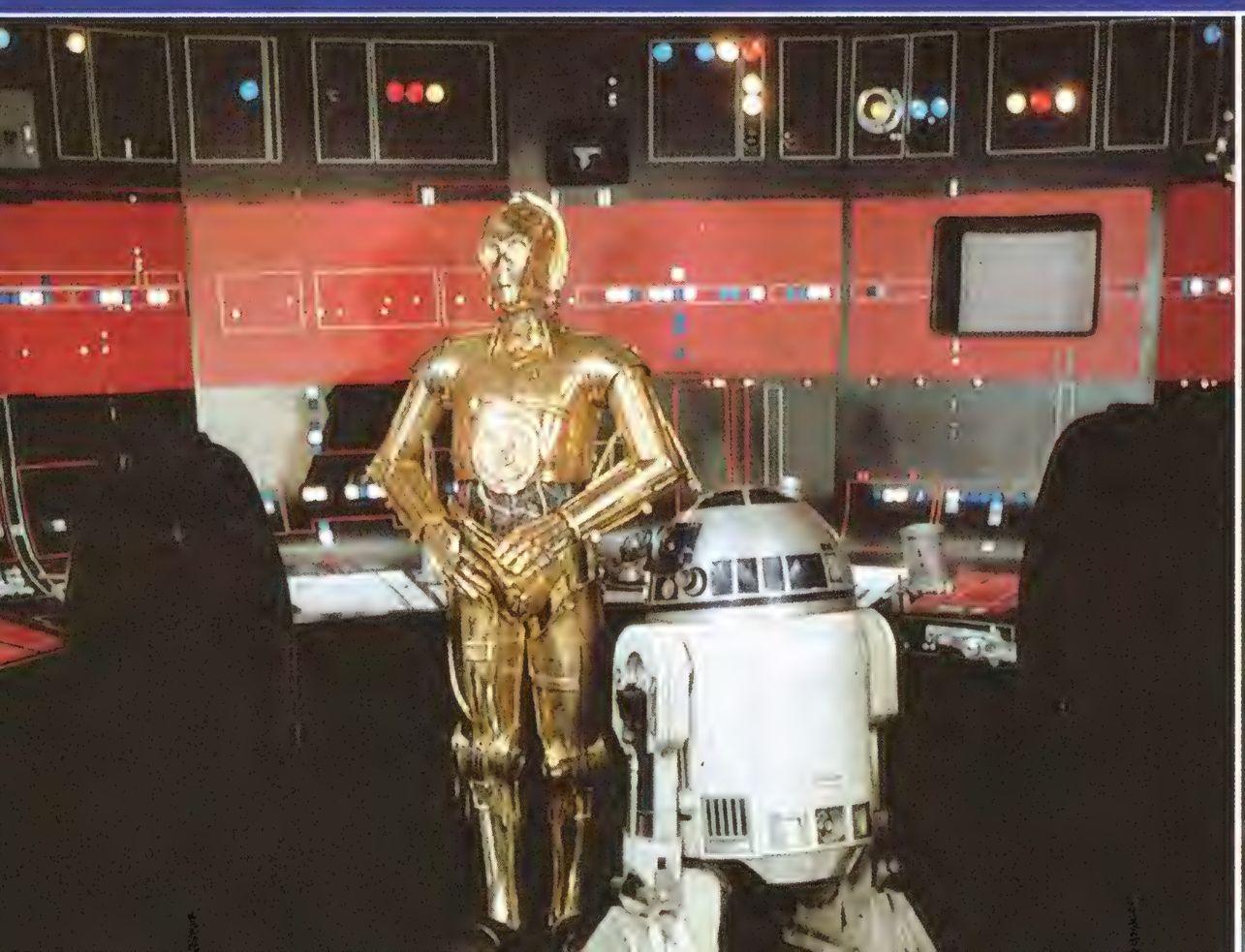
## ★R2-D2

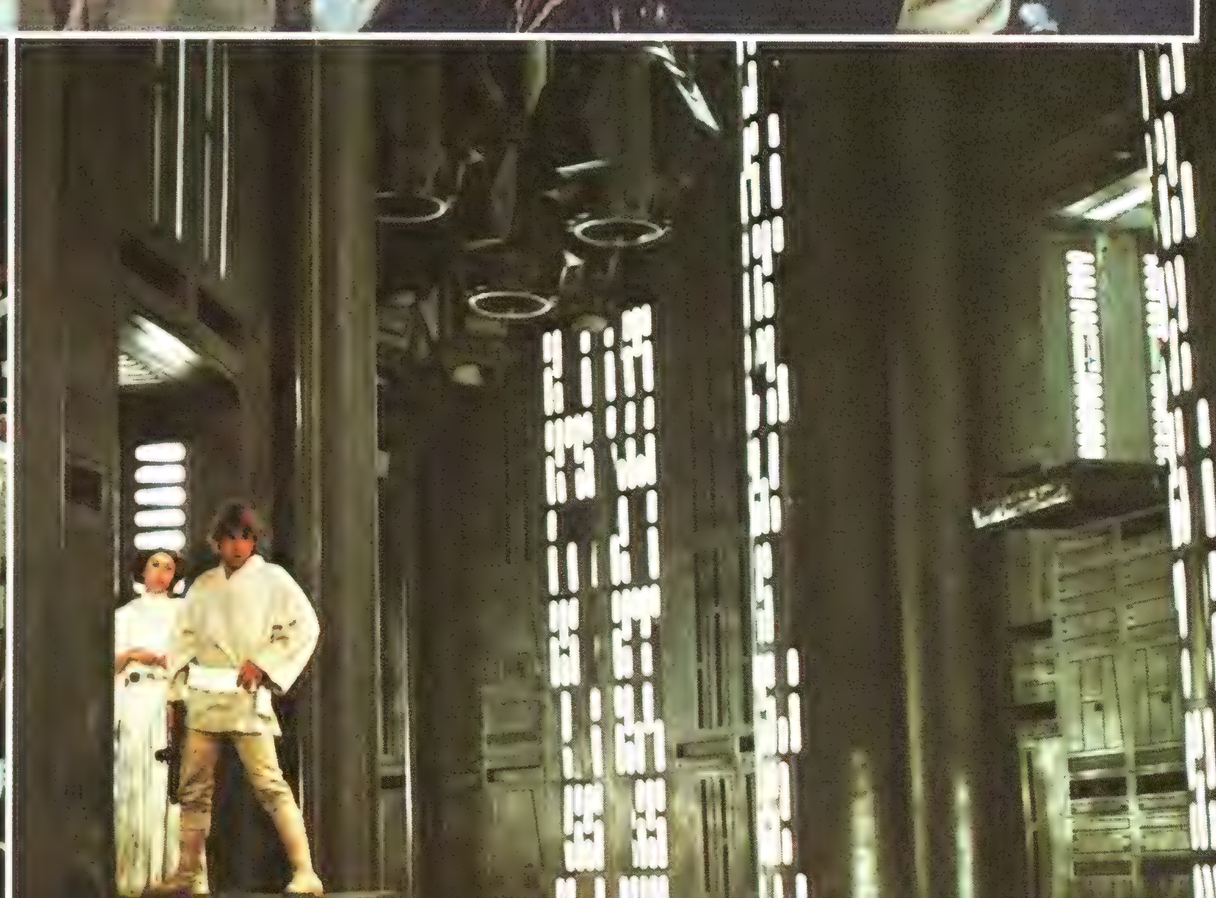

Infrared sensor
Head artificial brain housing
Stereoscopic hologram projector
Computer reading instruction device
Rotation balance adjustment device
It has a built-in oxidation prevention device. It also has a fire extinguishing system.
It pops out and acts like a hand.
Coupling device
Contact adapter
Exhaust system
Hearing device
Motorized wheel legs

## ★Millenium Falcon

Han Solo's spaceship. Originally an ordinary freighter, Han Solo modified it to be fast and powerful enough to withstand smuggling.

as left





## ★Mark Hamill

Born on September 25, 1951, he is 30 years old. He was born in Oakland, California, as the second son of a retired Navy captain. He lived in Yokohama and Yokosuka for two years during high school. He majored in theater at City College Los Angeles. His only film appearance is in "Eric's Youth" (a TV movie, released in theaters only overseas), but he has a long career in television. Beginning with his appearance on "The Bill Cosby Show" in 1970, he has appeared in six acclaimed TV movies, including series such as "General Hospital" and "Texas Wheelers," "Sarah T., a Teenage Alcoholic" (co-starring Linda Blair), "Mallory" (co-starring Raymond Burr), and "Neal" (co-starring Patricia Neal). Among his 148 television appearances are shows such as "FBI" and "The Partridge Family."

He made his film debut in "Star Wars," and has continued to be active in films such as "Corvette Summer" (78), "Frontline Stories" (79), "Star Wars: The Empire Strikes Back" (80), and "Goodbye Georgia" (1981).

## ★Carrie Fisher

Born on October 21, 1956, in Beverly Hills, she is the daughter of Eddie Fisher and Debbie Reynolds. At the age of 13, she performed on stage with her mother, astonishing audiences with her deep, resonant voice. She continued to perform on stage with her mother every summer until she was 17. Determined to make a living in the world of show business, she dropped out of high school in Beverly Hills and took to the Broadway stage for the revival of "Irene" (starring Debbie Reynolds). She performed as a chorus girl for the entire year-long run. In film, she made a brief appearance for just a few minutes in "Shampoo," but left a strong impression as a high school student persistently trying to seduce Warren Beatty, earning a nomination for "Newcomer of the Year" by Photoplay magazine. After 18 months of studying acting again at a drama school in London, she returned to Los Angeles to receive an invitation from George Lucas to audition for Princess Leia. She was chosen from among many candidates to play the role, and subsequently appeared in the television drama "Come Back Little Sheba" starring Laurence Olivier and Joanne Woodward.

She studied acting and vocal training at Sarah Lawrence College and came to Japan in 1978. Her film credits include "The Blues Brothers" (80), "Star Wars: The Empire Strikes Back" (80), and "Under the Rainbow" (1981), and she is currently appearing in "Return of the Jedi Knights."

## ★Harrison Ford

Born on July 13, 1942, in Chicago. After graduating from Ripon College in Wisconsin in 1963, he began his stage career, appearing in the summer run of the local variety show, Summer Stock. While performing in "John Brown's Body" at the Laguna Playhouse in California, he signed a seven-year acting contract with Columbia Pictures.

He appeared in films such as "The Cash Operation," "Luv," "The Great Inferno," and "...You...", but failed to make a name for himself. He then moved to Universal and appeared in "Journey to Shiloh," and also appeared in television shows such as "Ironside," "Gunsmoke," and "The Virginian," but still didn't find success, and in 1970 he even considered leaving the film industry altogether. His luck began to turn when he appeared in George Lucas's "American Graffiti" (73) and Francis Ford Coppola's "The Conversation...Eavesdropping..." (74). He also appeared in Coppola's "Hell's Apocalypse." He appeared in "Storms of Navarone" (78), "Hanover Street" (78), "Star Wars: The Empire Strikes Back" (80), "Raiders of the Lost Ark" (81), and "Blade Runner" (82).

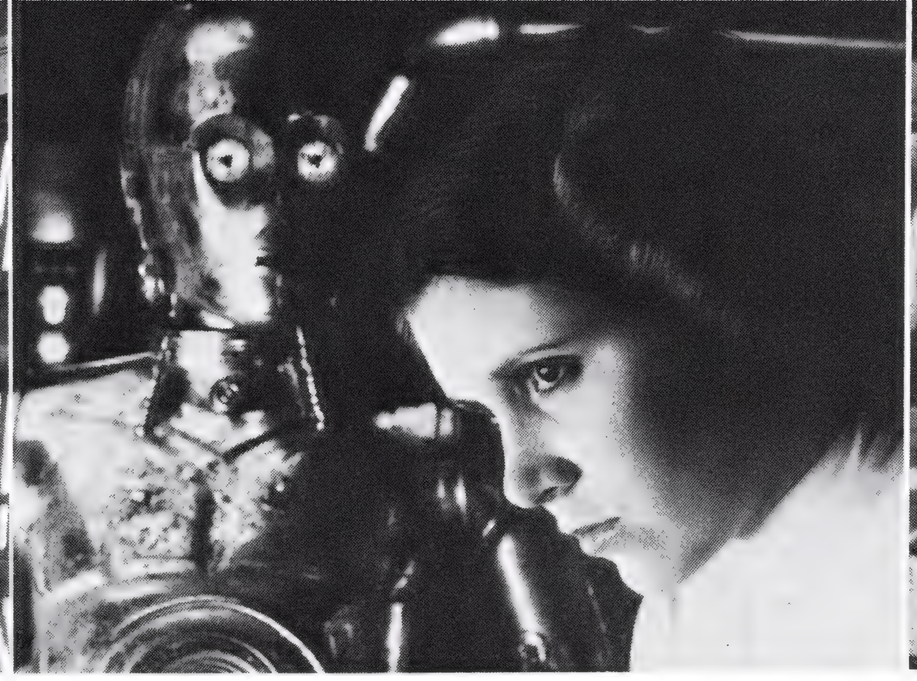
## ★Alec Guinness

Born in London on April 2, 1914. At the age of 18, he joined an advertising company and worked as a copywriter for a year and a half, but then decided to pursue acting and enrolled in Fay Compton's drama school. His first stage appearance was in 1934 in a play called "Insult!" as a passerby. In 1937, John Gielgud recognized his talent and gave him special training. From 1938 to 1939, he starred in a modern-costume production of "Hamlet" at the Old Vic Theatre, receiving critical acclaim. In 1941, he joined the British Navy, and after being discharged in 1946, he adapted "The Brothers Karamazov" and starred as Mitya. He also starred in "King Lear" (starring Laurence Olivier) and "Richard II," but in the same year, director David Lean made a film adaptation of Dickens' "Great Expectations," giving him the same role that Guinness had played on stage before the war. This role as Herbert Pocket marked his screen debut. His subsequent appearance as the master pickpocket Fagin in Lean's "Oliver Twist" was even more successful than his previous role, establishing him as a renowned film actor. Since then, he has continued to be active in both stage and film, playing a variety of roles and establishing himself as one of Britain's leading actors.

He has many unforgettable performances and film appearances, including "The Bridge Over the Battlefield" (57), for which he won the Academy Award for Best Actor and the New York Film Critics Award, as well as "Lawrence of Arabia" (62), "The Fall of the Roman Empire" (64), "Doctor Zhivago" (65), "A Christmas Carol" (70), and "Brother Sun, Sister Moon" (71).

## ★Peter Cushing

Born on May 26, 1913, in Kenley, Surrey, England, he attended secondary school and worked as a clerk for a surveying company. At the age of 21, he joined the Connaught Repertory Theatre and toured England with various other theatre companies. In January 1939, with 50 pounds in his pocket, he went to



Hollywood, where he worked as a stand-in for Louis Hayward and appeared in films starring Carole Lombard and Laurel Hardy. In 1941, he also performed on stage in New York. He returned to England that same year, but was exempted from military service due to medical reasons preventing him from enduring military life. In 1943, he appeared on the London stage in "War and Peace." Alongside his stage work, he also ventured into television, establishing himself as a popular actor, being named "Actor of the Year" by the Daily Mail in 1953 and 1954. Furthermore, in 1956, he achieved great success playing Count Frankenstein in Hammer Films' "The Return of Frankenstein," and since then, he has built his status as a top star in over 60 horror films, including playing Van Helsing, the nemesis of Count Dracula (played by Christopher Lee). He also starred in the hit BBC television series "1984" and "Sherlock Holmes."

## ★Anthony Daniels

Born on February 21, 1946, in Salisbury, Wilshire, England, he studied at a law school in London and then attended business school in Manchester for three years. After spending the next three years at a drama school in Sidcup, Kent, he graduated in 1973 and signed a contract with a company that supplied radio dramas to the BBC, while simultaneously performing on stage in Watford, near London. He continued his stage career as a member of the Young Big Theatre, which toured London and Europe. The Young Big Theatre's production of "Rosencrantz and Guildenstern Are Dead" at the Criterion Theatre in London had a long run from August 1974 to March 1976, in which he played the lead role of Guildenstern.

## ★Kenny Baker

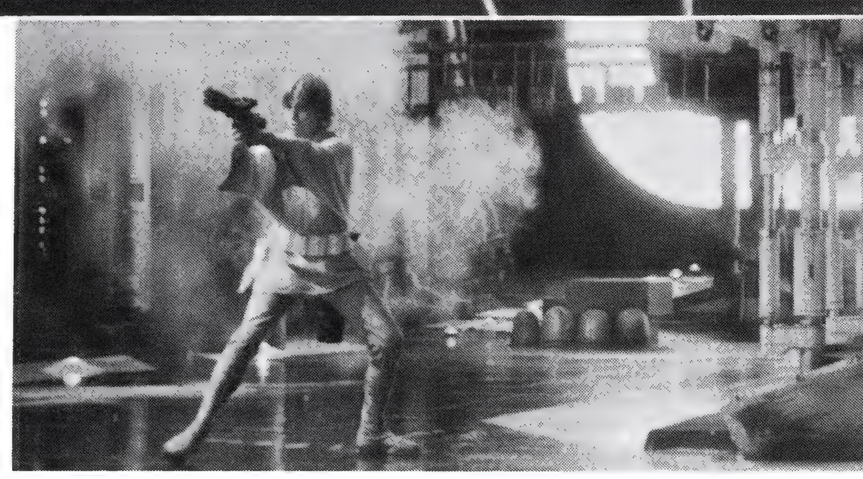
Born on August 24, 1934, in Birmingham, England, he stands 3 feet 8 inches tall (approximately 1.1 meters). From the age of 16, he spent three years with a troupe of dwarves called "Burton Lester's Midgets." He then joined a circus led by Billy Smart, taking on roles such as clown. In 1960, he met another dwarf, Jack Purvis, and together they formed a comedy musical duo called "Mini Tones," touring cabarets, bars, and tourist spots, traveling not only throughout England but also to Europe and Africa. His film debut was in "The Circus of Terror." A TV documentary by Lord Snowdon, "Born to Be Small," which followed Jack and him, also became a major topic of conversation.

## ★David Prowse

Age 42, standing 6 feet 1/2 inches (approximately 198 cm) tall with a chest circumference of 50 inches (127 cm), he holds the record for being the undefeated British Heavyweight Champion for three consecutive years from 1962. He is one of the most famous "big men" in the British film and television world, with numerous film and television appearances. He is particularly famous for his role as Frankenstein's monster in "Frankenstein and the Monster from Hell," co-starring with Peter Cushing. In 1974, he co-starred with mother and daughter Debbie Reynolds and Carrie Fisher at the Palladium Theatre in London. He runs a well-equipped gym in South London. Other film appearances include "The Return of Dinosaur Island."

## ★Peter Mayhew

Born in Barnes, London in 1944, he is 7 feet 2 inches (approximately 215 cm) tall. After graduating from school, he worked for an electrical appliance wholesaler and then as a porter at King's College Hospital in Denmark Hill, London. He made his film debut playing the Minotaur in Ray Harryhausen's "Sinbad and The Eye of the Tiger" (77), and subsequently landed the role of Chewbacca in this film.



Born on May 14, 1944, in California, his teenage interests revolved around cars and art. Determined to become a car racing champion, he worked at a custom car factory while traveling across America as a pit crew member at car races. Due to several accidents, he abandoned his dream of becoming a race driver before graduating from high school. While attending Modesto Junior College and majoring in sociology, he met cameraman Haskell Wexler, and at Wexler's suggestion and

Director•Screenplay•
Original Work

# George Lucas

recommendation, he re-enrolled in the film department at the University of Southern California. He produced eight films during his time there. After graduation, he became an assistant teacher at the same university, teaching a class that trained naval cameramen. With the help of half the students in his class, he directed the science fiction short film "THX 1138:4EB," which won the Grand Prize at the 1967 National Student Film Festival. In the same year, he was selected as one of four students to document

the making of Carl Foreman's "Mackenna's Gold" and create a short documentary. Lucas's film conveyed the mysterious atmosphere of the desert better than Foreman's film, and it became Foreman's favorite of the four films. Subsequently, Lucas received a scholarship from Warner Bros. and studied directing under Francis Ford Coppola on the set of "Finian's Rainbow." He then worked under Coppola again, serving as an assistant director on "Woman in the Rain," while simultaneously producing a documentary titled "Filmmaker." This film is considered one of the finest documentaries on filmmaking. Lucas's first feature film as a professional was "THX 1138," a feature-length adaptation of his student-era screenplay "THX 1138: 4EB." Coppola served as executive producer, and Robert Duvall and Donald Pleasence starred in the film, which was met with enthusiasm from both critics and audiences. In 1973, Lucas directed "American Graffiti," a screenplay he co-wrote with Gloria Katz and Willard Huyck (produced by Coppola and Gary Kurtz). This film was nominated for five Academy Awards, including Best Picture, Best Director, and Best Original Screenplay, and won numerous awards, including the Golden Globe Award for Best Motion Picture. He met his wife, Marcia, when she joined Verna Fields as an assistant to him in editing his documentary.

★George Lucas began thinking about creating a "space fantasy" as early as 1971. "Initially, I wanted to make a movie based on the 'Flash Gordon' story, keeping all the details. But I couldn't get the film rights to the character, so I researched how Alex Raymond (the original author who first introduced 'Flash Gordon' in the newspaper) created the work. I found out that he drew inspiration from the works of Edgar Rice Burroughs (the author of 'Tarzan'), and seemed particularly influenced by the 'John Carter on Mars' series." As I continued reading the series, I realized that what motivated Burroughs to write this was his experience reading Edwin Arnold's "Gulliver of Mars," published in 1905. "Gulliver of Mars" was the first work in this genre. While Jules Verne was certainly the first to do so, he didn't create heroes who fought alien creatures in outer space or embarked on adventures on other planets. This is where an entirely new genre was born."

"I came up with the idea for 'Star Wars' before we started filming 'American Graffiti.' As soon as I finished that film, I started writing the screenplay. That was in January '73. I continued writing for eight hours a day, five days a week, until we started filming in March '76. Even after filming began, I continued rewriting it every night. In fact, I had four completely different screenplays prepared for 'Star Wars.' This was to find the elements, characters, and story flow that were most suitable for the film, and I think it's a good idea for creating a story."

"I wanted to make an action movie. Like 'Flash Gordon,' it would be a story set in space. A movie where people are in spaceships and shooting ray guns at each other. I wanted battles that unfolded throughout outer space, and I wanted some really intense fight scenes. I also thought about making a story about an old man and a boy. The old man would be a real old man, and he would be a mentor to the boy. I wanted to portray this old man as a brave warrior as well. I also wanted to include a princess. I didn't want her to be just a beautiful but frail maiden."

"After creating and rewriting many rough plans, the final story clearly showed the influence of the science fiction and action-adventure stories I had seen and read up to that point. I'm happy about that. I wanted to create a classic space fantasy."

“I believe 'Star Wars' has a tradition in this genre, and it's something I don't want to see die out."

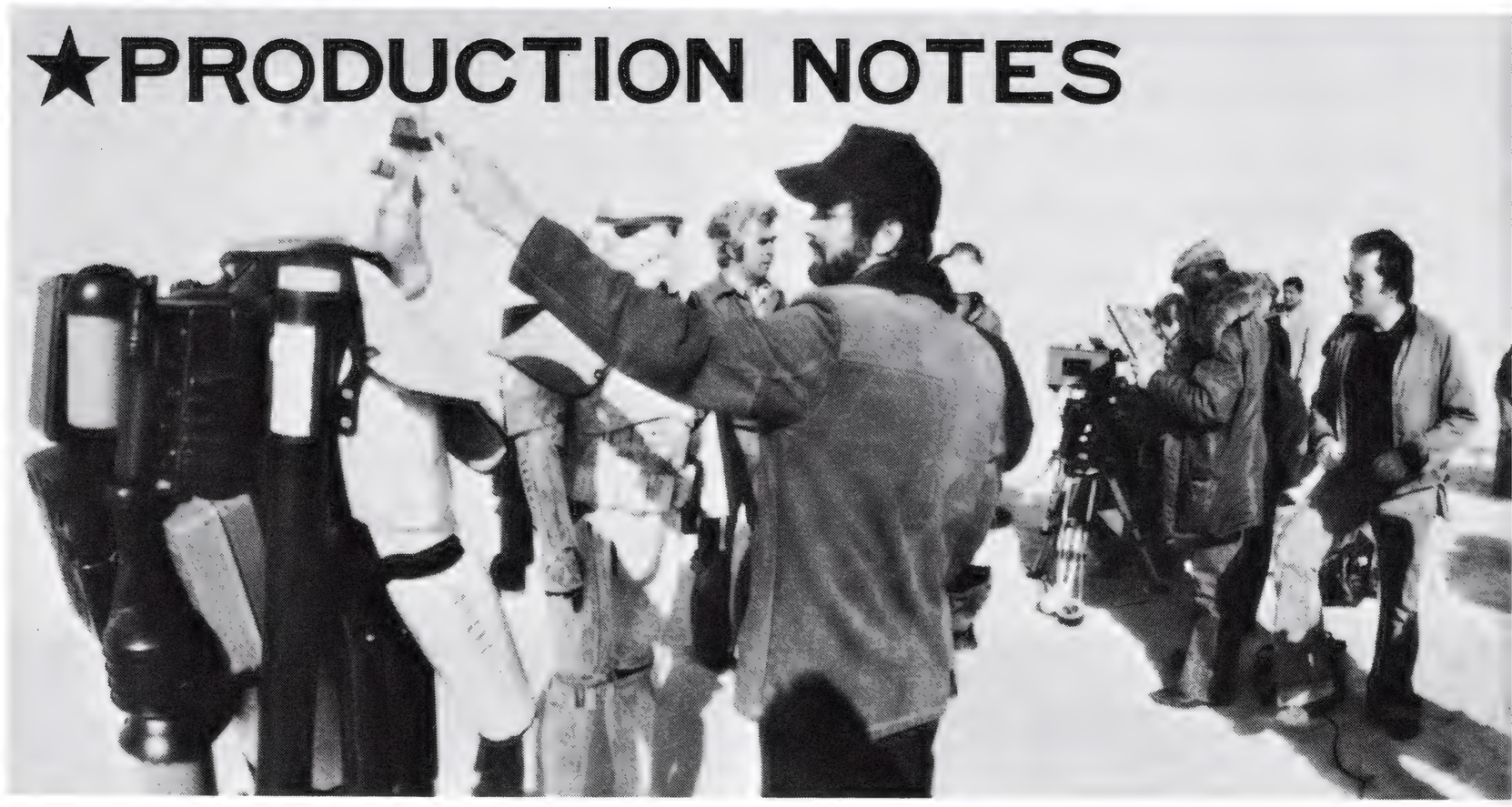
★The very first thing that had to be done after the script was completed was to give a tangible form to the new world depicted in the script. Lucas met with Colin Cantwell, who had designed the spacecrafts for "2001: A Space Odyssey." Production illustrator Ralph McQuarrie began sketching the characters, their costumes, backgrounds, and scenery.

★Producer Gary Kurtz drafted the budget and embarked on the complex production preparations, including the administrative procedures for filming across three continents. The Tunisian desert was chosen as the location for the scenes on the planet Tatooine, while indoor scenes were to be filmed at EMI's Elstree Studios in Borehamwood, London. There is no other studio in either America or Britain that can use nine large stages simultaneously.

★This film required significant effort in both miniature photography and optical special effects. In October 1975, Lucas and Kurtz asked John Dykstra to oversee all of the special effects. Believing that existing special effects technology was insufficient to produce the effects required for a film like 'Star Wars', Dykstra established a new factory called "Industrial Light and Magic Corporation" (IL M) to create new special effects technology specifically for this film. Under the guidance of Dykstra and a team of 75 staff members, “Star Wars” ended up with 360 special effects on screen. Approximately half of the film's running time consists of special effects.

At the ILM factory, special cameras, editing equipment, and projection equipment necessary for new special effects were developed. To improve the image quality of the shot film, Dykstra devised a double-frame format mechanism, which he named "Dykstraflex."

In the optical print section, where images from separate films are combined into a single image using matte compositing, every effort was made to create unprecedented images for the explosion scenes in outer space.




★Art director John Barry and his staff had to design and build countless props, sets, and props. They didn't create the pristine vehicles and gleaming structures that are commonplace in typical science fiction films. Everything in "Star Wars" looks worn and used. John Barry says, "George (Lucas) wanted it to look like it was all shot on location, not on a set."

Lucas says, "When the Apollo astronauts returned to Earth from the moon, the capsules they were in were no longer brand new and shiny. I think they looked as familiar as a car in your home. And the setting of 'Star Wars' is completely unrelated to Earth, both in time and space. It's not a story about the future of the universe, including Earth, but a story about sometime, somewhere in the galaxy. And naturally, it's a well-worn time and place."

★More than a dozen robots appear in the movie, but the main robots are C-3PO and R2-D2. C-3PO was designed by production illustrator Ralph McQuarrie, art director Norman Reynolds, and female sculptor Liz Moore. The creation of the other robots was entrusted to special effects director John Steers, who also designed the ray sword, ground vehicles, and various explosives.

★The casting process took place over a three-month period starting in November 1975. The method was the same as that used by Lucas for "American Graffiti," where three of the five main characters were played by fresh newcomers, while the remaining two roles were filled by British veterans Alec Guinness and Peter Cushing.

Lucas said the following about the five people who were selected:

"They were not only outstanding actors, but they also possessed personalities similar to each of the characters in the story. In films like 'Star Wars,' it's crucial that the characters and the actors who play them don't feel out of place to the audience. They were each able to breathe life into their characters."

★Choosing a location for filming the scenes on the planet Tatooine was a challenging task. To find a suitable location for a planet in another galaxy, deserts throughout the United States, North Africa, and the Middle East were marked and considered, and the desert of Tunisia was chosen as the perfect place to show a parched surface and endless horizon.

In March 1976, the film crew and cast arrived in Tozeur, a small, sleepy oasis town in southern Tunisia, where North Africa and Arabia meet and the Sahara Desert meets. Over eight weeks, the desert and town were transformed into an otherworldly landscape. Filming began at Chott el-Djerid, a saltwater lake not far from Tozeur, and continued in the Tunisian desert a few miles from Nefta, and in the large volcanic canyons outside Tozeur.

★During the first week of filming, the crew was hit by a severe sandstorm, so much so that they had to wear goggles. And after each day of filming, they had to thoroughly clean their cameras.

Next, the group traveled to Matmata, a town considered one of the strangest in the world. It's a town of cave dwellers who live in holes, a survival strategy adapted to the harsh summer and winter climates. The indoor scenes of the protagonist Luke's house were filmed at Sidi Driss in Matmata.

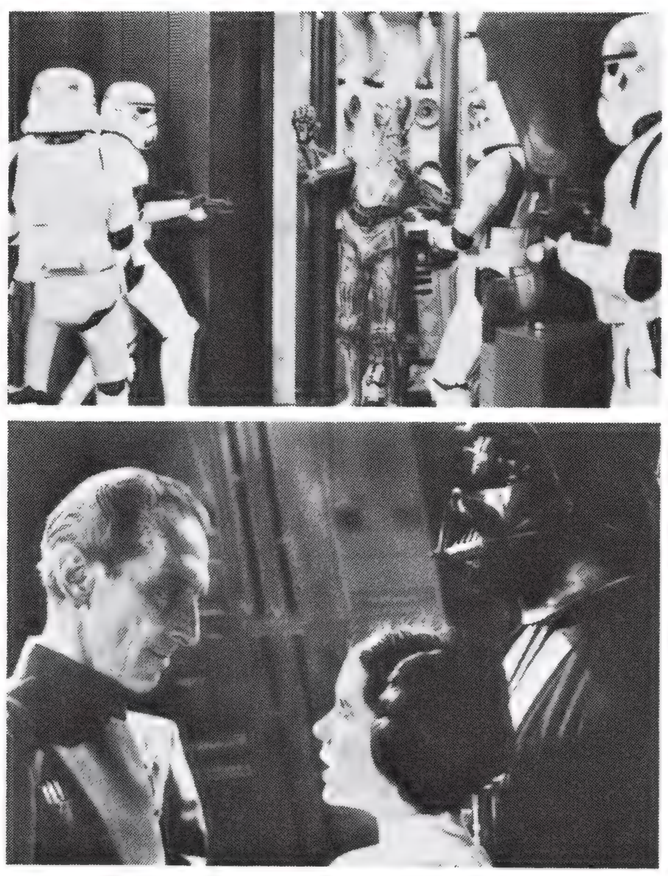
After completing two and a half weeks of filming in Tunisia, the crew moved to EMI Elstree Studios and continued shooting on 30 large sets designed by John Barry, utilizing nine sound stages. The scene of the hangar filled with rows of X-wing and Y-wing fighter jets required a larger space, so it had to be filmed at Shepperton Studios in Middlesex, which boasts the largest studios in Europe. Filming with actors in the UK took 14 and a half weeks.

After completing the optical processing at LM in Los Angeles, which took eight months, Lucas and Kurtz began the editing process, which took place in Marin County, a suburb of San Francisco.

Furthermore, the scenes filmed in the Tatooine desert were also shot in Death Valley, and the Yavin jungle scenes were filmed at the Mayan ruins in Tikal National Park in Guatemala.

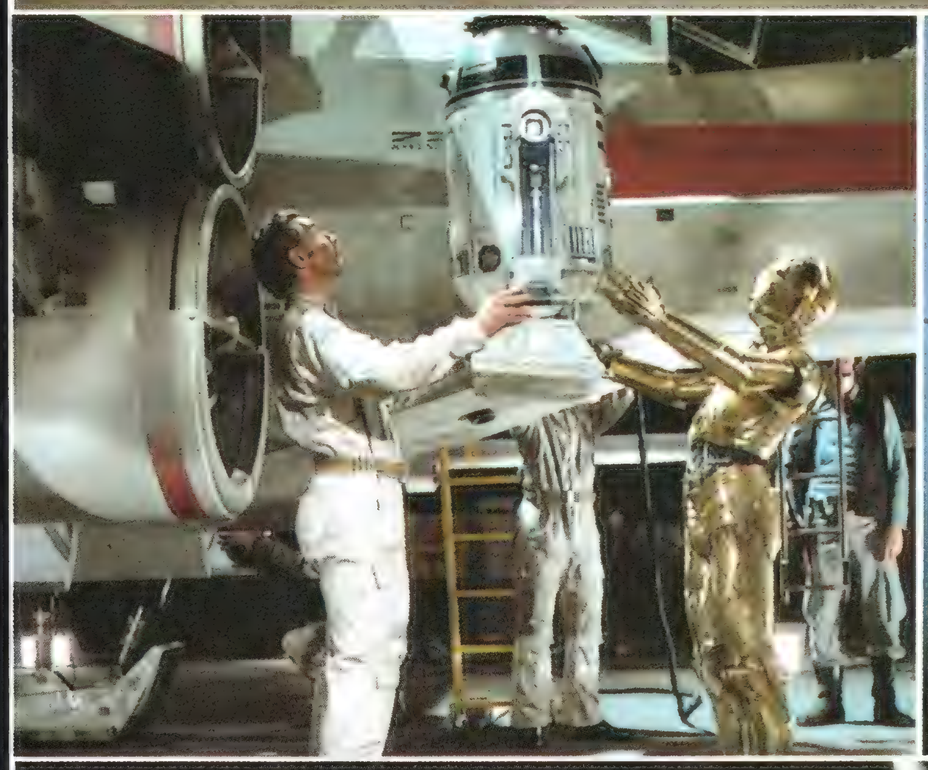
★John Williams, who was in charge of the music, spent a year developing the concept, and in March 1977, he conducted the London Symphony Orchestra, consisting of 87 members, in 14 sessions to record the 90-minute original music.

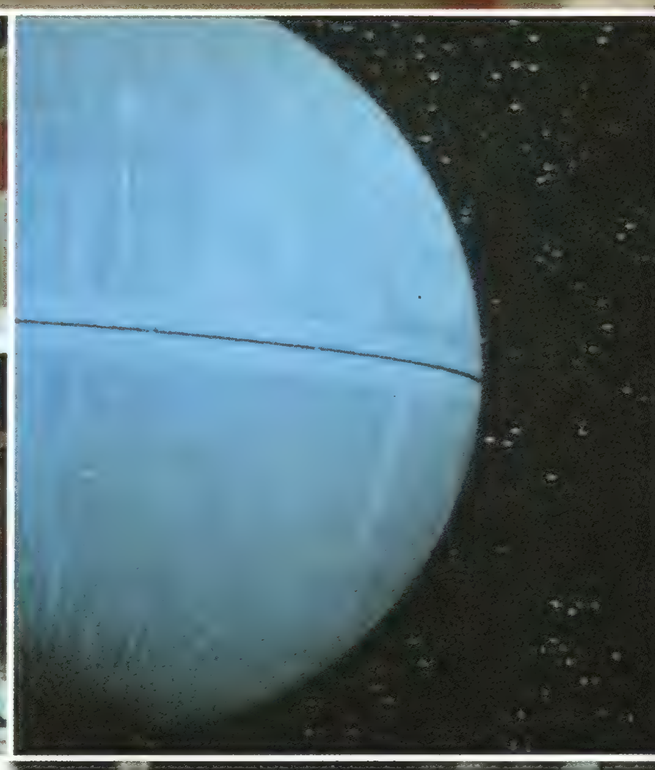
The Galactic Empire's language and the sounds emitted by ground speedboats, robots, and weapons were created by sound effects engineer Ben Burtt. The stereo soundtrack was recorded at Samuel Goldwyn Studios using the Dolby system.



# Producer GARY KURTZ

There are two types of film producers. One is the entrepreneurial producer who sets deals over lunch, and the other is the producer who loves movies above all else and ensures that the director, screenwriter, and actors can give their best at every stage of filmmaking. The best example of the latter is Gary Kurtz, who has personally experienced every step of filmmaking, from writing the script to operating the camera and editing. Born in Los Angeles in 1940, he has been making 8mm films since childhood. He played in local bands and performed in school plays, but film was what captivated him most. While attending the University of Southern California's film department, he directed, shot, and edited many films. Like many other young filmmakers, he too was paved the way for a professional filmmaking career by producer and director Roger Corman. He worked under Corman on many of his low-budget horror and action films that he produced and directed. He then served as assistant director and production coordinator on two films directed by Monte Hellman and starring Jack Nicholson, "The Shooting" and "Ride in the Whirlwind." After two years in the Navy as a cinematographer, editor, and still photographer, Kurtz returned to Southern California and edited several films before co-producing Monte Hellman's "Disconnection" (71) and the detective film "Chandler," starring Warren Oates and Leslie Caron. In 1963, he met Francis Ford Coppola, who was also working as a staff member on the set of Corman's "Ghost of the Old Castle." He then visited Coppola's San Francisco studio and met George Lucas (Lucas was filming "THX 1138" at the time). Then, Lucas told Kurtz about the idea for "American Graffiti," which led to Kurtz and Coppola producing the film.





## ★Photography/ Gilbert Taylor

Born on April 21, 1914. In 1929, he joined Gaumont British as a camera assistant. He continued to work as a cinematographer at Gaumont British and several other studios. He was responsible for the cinematography of films such as Alfred Hitchcock's "Frenzy" (72), Roman Polanski's "Cul-de-sac" (66) and "Macbeth" (71), Stanley Kubrick's "Dr. Strangelove" (63), and Richard Lester's "A Hard Day's Night" (64). His recent works include "The Omen," "Dracula," and "Outland."

## ★Music/John Williams

Born in New York in 1932, he graduated from the University of California and studied piano, composition, and conducting at the Juilliard School. During that time, he was active in New York clubs as a pianist, accompanist, and arranger for singers, and composed music for approximately 200 television programs, including the TV series "Playhouse '90." He has composed music for over 30 films, including "Goodbye, Mr. Chips" (70), "The Poseidon Adventure" (73), and "The Towering Inferno" (74). He has been nominated for an Academy Award 11 times, winning for two films: "Fiddler on the Roof" (72) and "Jaws" (76).

His recent major works include "Black Sunday," "Close Encounters of the Third Kind," "Superman," "Meteor," "The Empire Strikes Back," and "Raiders."

## ★Editor/Paul Hirsch

The chief editor of "Star Wars," now 31 years old, entered the industry as a messenger boy for Dynamic Films and later worked on editing commercials, trailers, and short films. He has frequently collaborated with director Brian De Palma on films such as "The Devil's Sister" (74), "Phantom of the Paradise" (74), "Memories of Love" (76), and "Carrie" (77).

## /Marcia Lucas

In 1969, her edited film, "An Impression of John Steinbeck: The Writer," was nominated for an Academy Award in the Short Documentary category. As an assistant editor, she worked on films such as "Woman in the Rain" (69), "American Made" (70), "THX1138" (71), and "Candidate Bill McKay" (72), and co-edited "American Graffiti" (73) with Verna Fields, for which she was nominated for an Academy Award for Best Film Editing. Other films she worked on include "Alice's Love" (74), "Taxi Driver" (76), and "New York, New York" (77).

## /Richard Chew

He worked as a documentary cameraman and editor for Canada's National Film Board and the CTV network. In 1967, "The Redwoods," which he filmed and edited, won the Academy Award for Best Documentary Short Feature. He also worked as cinematographer on "Woodstock" (1970) and co-edited John Korty's ("Family of Love") first television movie, "The People." In 1974, he won the British Academy Film Award for Best Editing for "The Conversation...Eavesdropping..." (74) and "One Flew Over the Cuckoo's Nest" (76) together with Walter Murch.

## ★Special Audiovisual Effects Supervisor John Dykstra

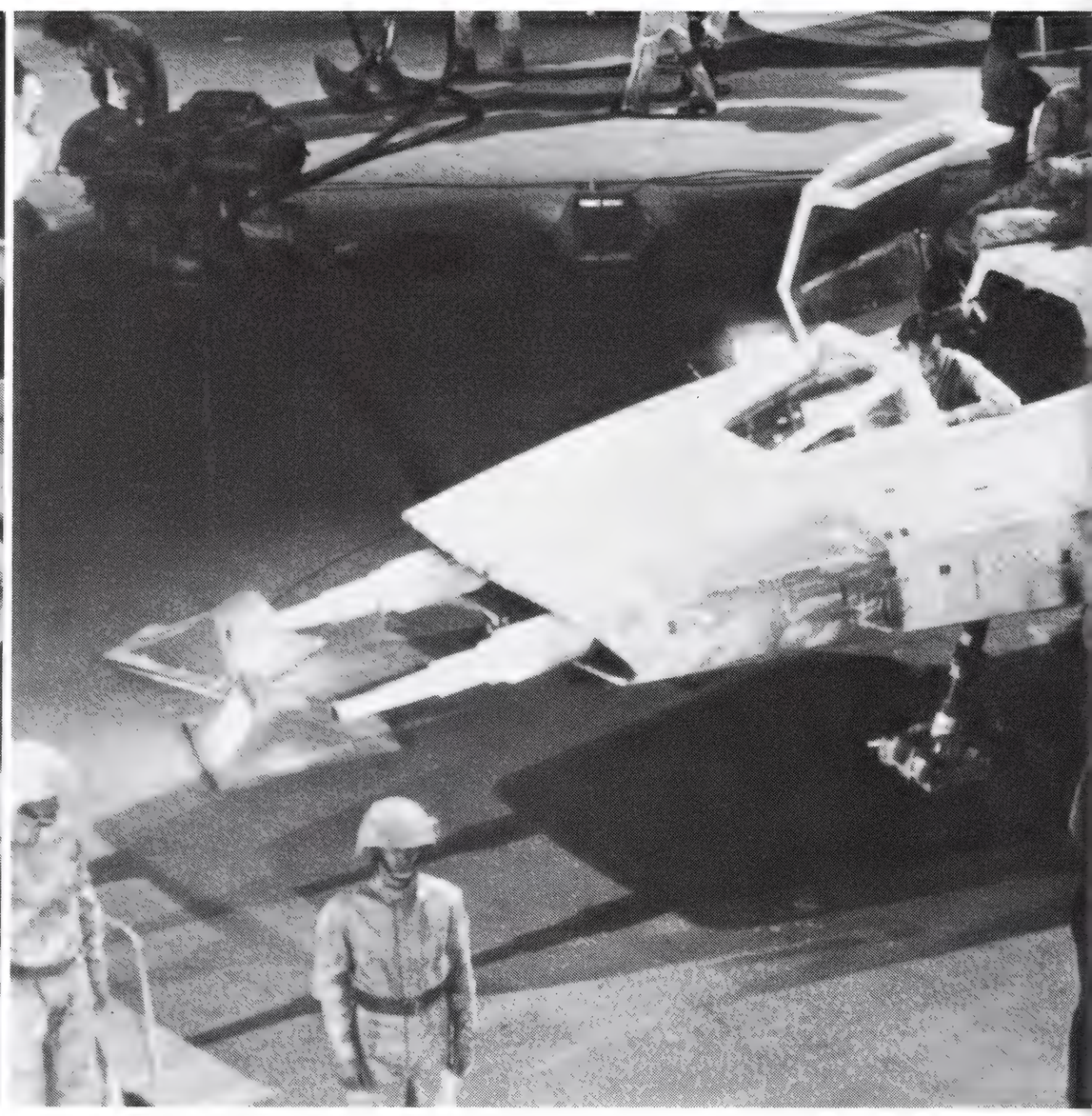
He worked at Trumbull Film Effects, headed by Douglas Trumbull, who was in charge of the special effects for "2001: A Space Odyssey" (68), where he was involved in special effects photography and the design of special effects devices. He worked with Trumbull on "Andromeda..." (71) and "Silent Running" (71, directed by Trumbull). Other works include "Journey to the Outer Planets" and "Journey of the Oceanauts." He also creates demonstration films for the presentation of amusement park rides.

## ★Art Director/John Barry

His first project, "Cleopatra" (63), involved him as a designer sketching the temple's pillars. After working in television, he became an assistant to MGM's art director, Elliott Scott, and worked on films such as "Assassination: 5:12" and "Operation Crossbow" (65). His work as art director includes "A Clockwork Orange" (71), "The Little Prince" (74), "Lucky Lady" (75), and "Superman" (78).

## ★Special Effects and Mechanical Effects / John Steers

Born in Buckinghamshire, England in 1934, he entered the film industry in 1956, working as a matte compositing staff member at Rank Organisation. He was in charge of special effects for "Chitty Chitty Bang Bang" (68) and the James Bond series (the second, third,



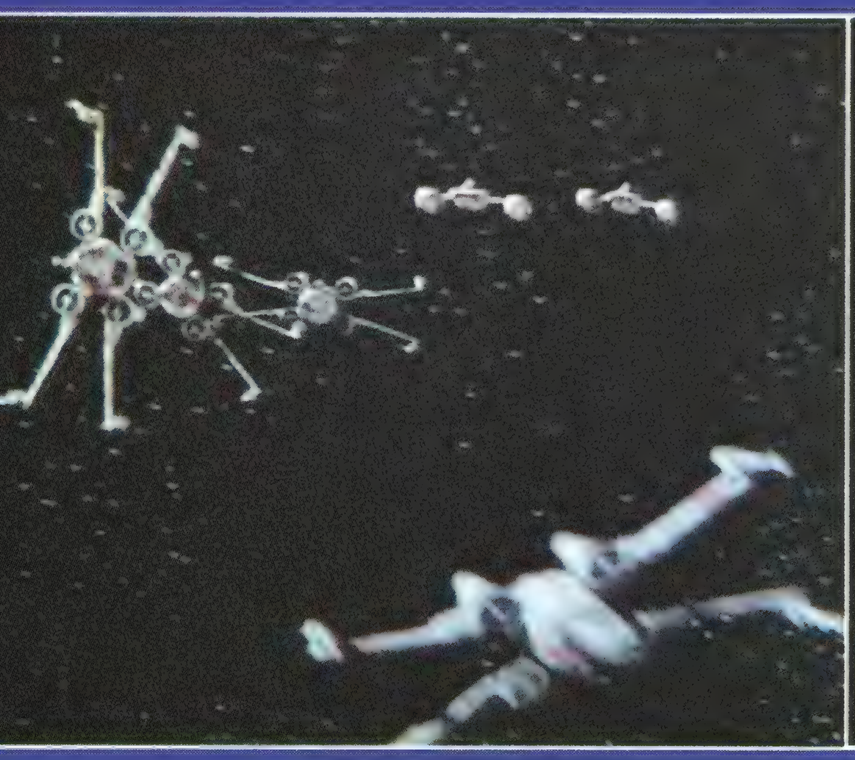
fourth, fifth, sixth, and ninth films), and won an Academy Award for special effects for the fourth film, "007: Operation Thunderball" (65).

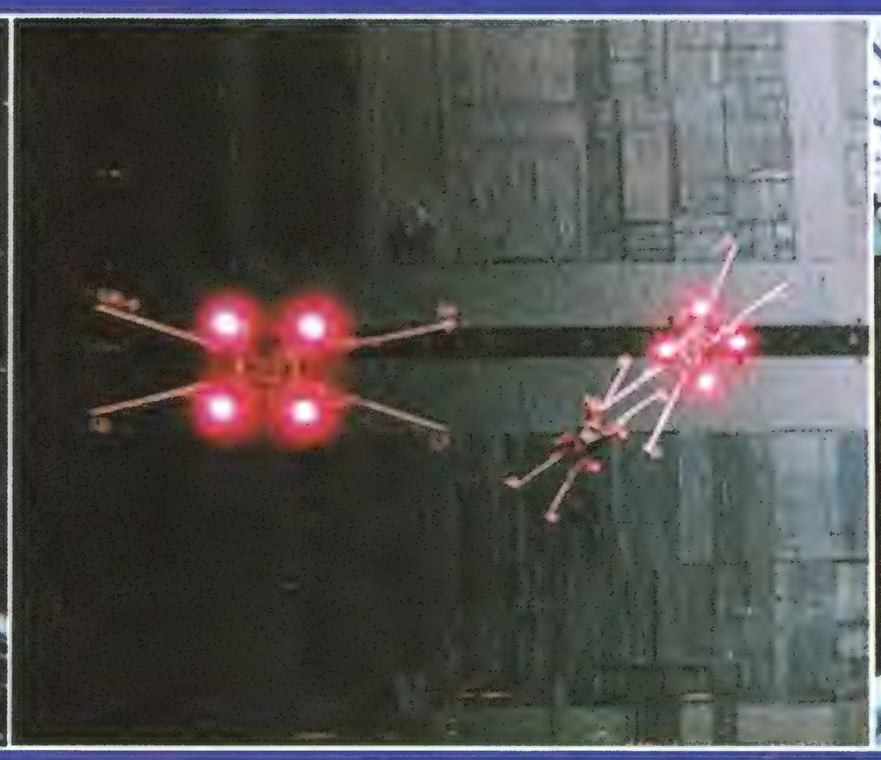
## ★Costume Design/ John Mollo

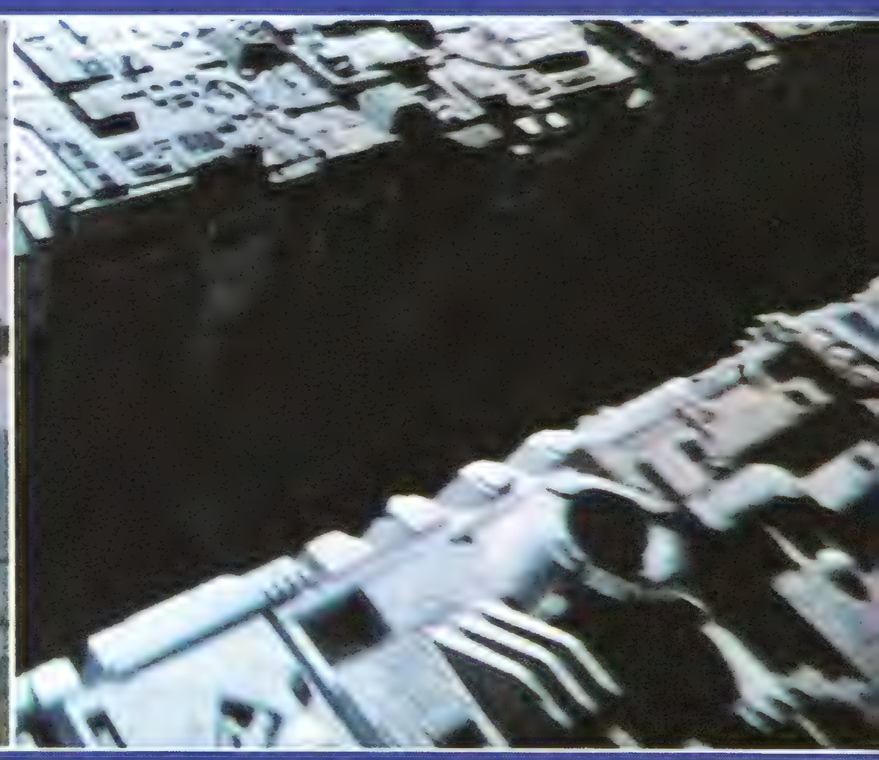
Born in London in 1931, he has a great interest in European and American military uniforms and has written six books on the subject. Among them, his book "Military Fashion," which features numerous illustrations of European and American military uniforms from 1640 to 1914, is considered the most important work in this field. His involvement in film began in 1967 when he was invited to work as a technical advisor on Tony Richardson's "A Distant Battlefield." He also served as a technical advisor on Franklin J. Schaffner's "Nicholas and Alexandra" (71) and Stanley Kubrick's "Barry Lyndon" (75). "Star Wars" was his first work as a costume designer.

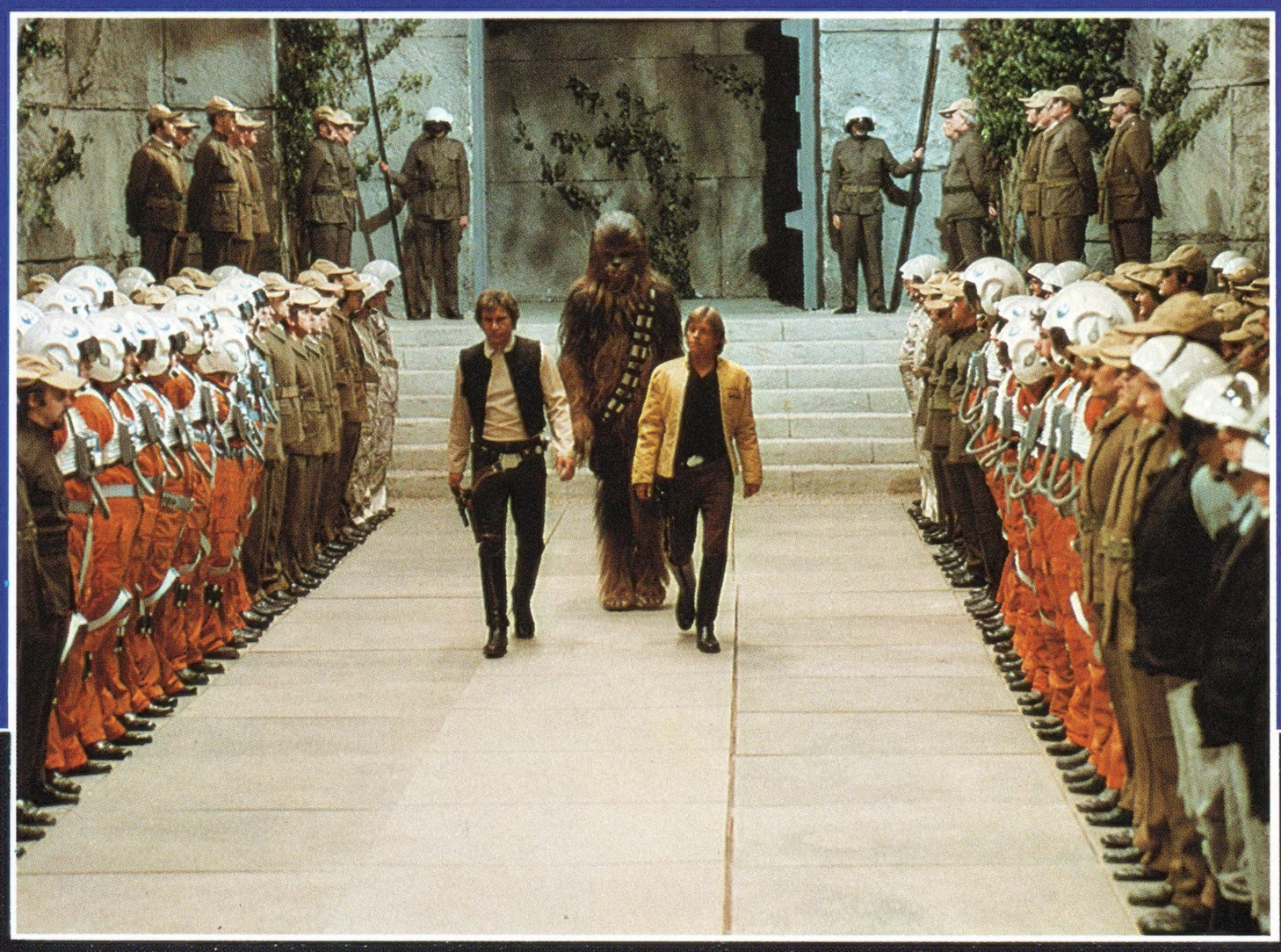
## ★Makeup/Stuart Freeborn

Since 1936, he has worked as a staff member on many films under director Alexander Korda, including "The Thief of Baghdad" (40). Since 1947, he has worked as a freelancer on many films, from "Oliver Twist" (48) to "The Bridge Over the Battlefield" (57) and "The Wind and the Lion" (75). His makeup for Peter Sellers in "Dr. Strangelove" (63), the monkeys in "2001: A Space Odyssey" (68), and Albert Finney (as Hercule Poirot) in "Murder on the Orient Express" (76) are particularly famous. He also did the makeup for the ferocious pack of dogs in "The Omen" (76).









## CAST

Luke Skywalker ..... MARK HAMILL
Han Solo ..... HARRISON FORD
Princess Leia Organa ..... CARRIE FISHER
Grand Moff Tarkin ..... PETER CUSHING
Ben (Obi-Wan) Kenobi ..... ALEC GUINNESS
See-Threepio (C-3PO) ..... ANTHONY DANIELS
Artoo-Detoo (R2-D2) ..... KENNY BAKER
Chewbacca ..... PETER MAYHEW
Lord Darth Vader ..... DAVID PROWSE
Uncle Owen Lars ..... PHIL BROWN
Aunt Beru Lars ..... SHELAGH FRASER
Chief Jawa ..... JACK PURVIS

*REBEL FORCES*

General Dodonna ..... ALEX McCRINDLE
General Willard ..... EDDIE BYRNE
Red Leader ..... DREWE HENLEY
Red Two (Wedge) ..... DENNIS LAWSON
Red Three (Biggs) ..... GARRICK HAGON
Red Four (John "D") ..... JACK KLAFF
Red Six (Porkins) ..... WILLIAM HOOTKINS
Gold Leader ..... ANGUS McINNIS
Gold Two ..... JEREMY SINDEN
Gold Five ..... GRAHAM ASHLEY

*IMPERIAL FORCES*

General Taggi ..... DON HENDERSON
General Motti ..... RICHARD LE PARMENTIER
Commander # 1 ..... LESLIE SCHOFIELD

## CREDITS

### TECHNICAL CREW

Written and Directed by ..... GEORGE LUCAS
Produced by ..... GARY KURTZ
Production Designer ..... JOHN BARRY
Director of Photography ..... GILBERT TAYLOR, B.S.C.
Music by ..... JOHN WILLIAMS
Perfomed by The London Symphony Orchestra
Special Photographic Effects Supervisor ..... JOHN DYKSTRA
Special Production and Mechanical Effects Supervisor ..... JOHN STEARS
Film Editors ..... PAUL HIRSCH
MARCIA LUCAS
RICHARD CHEW
Production Supervisor ..... ROBERT WATTS
Production Illustration ..... RALPH McQUARRIE
Costume Designer ..... JOHN MOLLO
Art Directors ..... NORMAN REYNOLDS
LESLIE DILLEY
Makeup Supervisor ..... STUART FREEBORN
Production Sound Mixer ..... DEREK BALL
Casting ..... IRENE LAMB
DIANE CRITTENDEN
VIC RAMOS
Supervising Sound Editor ..... SAM SHAW
Special Dialogue and Sound Effects ..... BEN BURTT
Sound Editors ..... ROBERT R. RUTLEDGE
GORDON DAVIDSON
GENE CORSO
Supervising Music Editor ..... KENNETH WANNBERG
Rerecording Mixers ..... DON MacDOUGALL
BOB MINKLER
RAY WEST
MIKE MINKLER
LESTER FRESHOLTZ
RICHARD PORTMAN
Dolby Sound Consultant ..... STEPHEN KATZ
Orchestrations ..... HERBERT W. SPENCER
Music Scoring Mixer ..... ERIC TOMLINSON
Assistant Film Editors ..... TODD BOEKELHEIDE
JAY MIRACLE
COLIN KITCHENS
BONNIE KOEHLER
Camera Operators ..... RONNIE TAYLOR
GEOFF GLOVER
Set Decorator ..... ROGER CHRISTIAN
Production Manager ..... BRUCE SHARMAN
Assistant Directors ..... TONY WAYE
GERRY GAVIGAN
TERRY MADDEN
Location Manager ..... ARNOLD ROSS
Assistant to Producer ..... BUNNY ALSUP
Assistant to Director ..... LUCY AUTREY WILSON
Production Assistants ..... PAT CARR
MIKI HERMAN
Gaffer ..... RON TABERA
Property Master ..... FRANK BRUTON
Wardrobe Supervisor ..... RON BECK

### TECHNICAL CREW (Cont.)

Stunt Coordinator ..... PETER DIAMOND
Continuity ..... ANN SKINNER
2nd Unit Makeup ..... RICK BAKER
DOUGLAS BESWICK
Titles ..... DAN PERRI
2nd Unit Photography ..... CARROLL BALLARD
RICK CLEMENTE
ROBERT DALVA
TAK FUJIMOTO
2nd Unit Art Direction ..... LEON ERICKSON
AL LOCATELLI
2nd Unit Production Managers ..... DAVID LESTER

PETER HERALD
PEPI LENZI
Assistant Sound Editors ....ROXANNE JONES
KAREN SHARP
Production Controller.....BRIAN GIBBS
Location Auditor .....RALPH M. LEO
Assistant Auditors .....STEVE CULLIP
PENNY McCARTHY
KIM FALKINBURG
Advertising / Publicity Supervisor.....
.....CHARLES LIPPINCOTT
Unit Publicist .....BRIAN DOYLE
Still Photographer .....JOHN JAY

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2nd Cameraman .....DENNIS MUREN
Assistant Cameraman .....DOUGLAS SMITH
KENNETH RALSTON
DAVID ROBMAN
2nd Unit Photography .....BRUCE LOGAN
Composite Optical Photography .....
.....ROBERT BLALACK (PRAXIS)
Optical Photography Coordinator .....
.....PAUL ROTH
Optical Printer Operators .....DAVID BERRY
DAVID McCUE
RICHARD PECORELLA
ELDON RICKMAN
JAMES VAN TREES, JR.
Optical Camera Assistants .....
.....CALEB ASCHKYNAZO
JOHN C. MOULDS
BRUCE NICHOLSON
GARY SMITH
BERT TERRERI
DONNA TRACY
JIM WELLS
VICKY WITT
Production Supervisor..GEORGE E. MATHER
Matte Artist .....P. S. ELLENSHAW
Planet and Satellite Artist .....
.....RALPH McQUARRIE
Effects Illustration and Design .....
.....JOSEPH JOHNSTON
Additional Spacecraft Design .....
.....COLIN CANTWELL
Chief Model Maker .....GRANT McCUNE
Model Builders .....DAVID BEASLEY
JON ERLAND
LORNE PETERSON
STEVE GAWLEY
PAUL HUSTON
DAVID JONES
Animation and Rotoscope Design .....
.....ADAM BECKETT
Animators .....MICHAEL ROSS
PETER KURAN
JONATHAN SEAY
CHRIS CASADY
LYN GERRY
DIANA WILSON
Stop Motion Animation .....
.....JON BERG & PHILIP TIPPET
Miniature Explosions .....JOE VISKOCIL
GREG AUER
Computer Animation and Graphic Displays .
.....DAN O'BANNON
LARRY CUBA
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.....DON TRUMBULL
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WILLIAM SHOURT
Special Mechanical Equipment .....
.....JERRY GREENWOOD
DOUGLAS BARNETT
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Production Staff...PATRICIA ROSE DUIGNAN
MARK KLINE
RHONDA PECK
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Assistant Editor (Opticals) .....
.....BRUCE MICHAEL GREEN

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